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CATALOGUE

OF

PICTURES, DRAWINGS & ENGRAVINGS

Autograph Letters and Manuscripts,

BOOKS, AND WORKS OF ART,

THE PROPERTY OF

R. W. BARRETT BROWNING, Esq. (DECEASED),

Sold by Order of the Administrators of his Estate.

Days of Sale.

First Day ...	Thursday,	1st May...	Lots	1 to 95*
Second Day...	Friday,	2nd May...	Lots	96 to 304
Third Day ...	Monday,	5th May...	Lots	305 to 611
Fourth Day .	Tuesday,	6th May...	Lots	612 to 919
Fifth Day ...	Wednesday,	7th May...	Lots	920 to 1234
Sixth Day ...	Thursday,	8th May...	Lots	1235 to 1417

1913.

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(Q) No. 1315. (R) No. 1317. (S) No. 1310. (T) No. 1307.

The Browning Collections.

CATALOGUE

OF

OIL PAINTINGS, DRAWINGS & PRINTS; AUTOGRAPH LETTERS AND MANUSCRIPTS; BOOKS; STATUARY, FURNITURE, TAPESTRIES, AND WORKS OF ART;

THE PROPERTY OF

R. W. BARRETT BROWNING, ESQ. (DECEASED),

of Asolo, Veneto, and La Torre all' Antella, near Florence, Italy

(SOLD BY ORDER OF THE ADMINISTRATORS OF HIS ESTATE),

INCLUDING MANY RELICS OF HIS PARENTS

ROBERT AND ELIZABETH BARRETT BROWNING.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

SOTHEBY, WILKINSON & HODGE

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR HOUSE, No. 13, WELLINGTON STREET, STRAND, W.C.

PICTURES, &c. ...	Thursday, 1st May, 1913.
AUTOGRAPHS, &c....	Friday, 2nd May.
BOOKS	Monday, 5th May, and Two following Days.
WORKS OF ART ...	Thursday, 8th May.

AT ONE O'CLOCK PRECISELY.

May be Viewed:	PICTURES, &c. ...	Tuesday and Wednesday, 29th and 30th April.
	AUTOGRAPHS, &c.	Tues., Wed. & Thurs., 29th & 30th April, & 1st May.
	BOOKS	Friday and Saturday, 2nd and 3rd May.
	WORKS OF ART ...	Tuesday and Wednesday, 6th and 7th May.

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PREFACE.

So much has been said in the Press of the circumstances which have brought these collections into the market, that there is no need to dwell on them here. In this brief Preface it is only necessary to call attention to a few of the most important lots, and to point out their interest to students of the Brownings' works and lives.

There has been much controversy, at various times, about Robert Browning's ancestry, but it cannot unfortunately be said that anything included in this catalogue helps to clear up the mystery, the earliest relic of which the identity has been definitely ascertained being the picture of his paternal grandmother (Lot 63). Her husband, a domestic tyrant, but exemplary Bank Official, quarrelled with his son, the poet's father, and, in consequence, there is little or nothing to recall him; nor are the memorials of the poet's mother's family of much greater interest (Lot 301).

Far more valuable are the numerous documents and books which recall his father (Lots 127-9, 522-5, etc.), for they point very clearly to the source from which the Poet derived some of his most remarkable characteristics; his passion for the grotesque in Art and Literature, his love for the byways of Mediæval History, even his interest in crimes are traceable to his father.

But, indeed, the Poet's life and work will be found to be fully

illustrated here; of his changing countenance, which he himself said would puzzle posterity (*see* Lot 172), there are at least eleven different representations, dating from about 1835 to within a few months of his death in 1889. Though no portrait of him as a child has been preserved, the events of his childhood are not without record; we see his first, not discreditable, imitations of his father's drawings (Lot 173), we see his first introduction to the Greek and Latin classics and to the works of Shelley, by whom he was to be so greatly influenced, while the fine copy of Pauline (Lot 467) recalls his own first published composition. His later bachelor days, too, are well represented; the letters from Arnould and Domett (Lot 100) recall his early friendships in Camberwell, and his recognition by a wider circle is shown as well by the letters from Carlyle, John Forster, R. H. Horne, W. C. Macready, "Barry Cornwall," and W. S. Landor, as by the famous letter from D. G. Rossetti (Lot 266), and the historic lock of Milton's hair given to him by Leigh Hunt (Lot 1370), while the presentation copy of "Ion" recalls the celebrated supper given by Talfourd after the production of that play in 1836, at which Browning's health was drunk as the youngest poet in England by a company which included Landor and Wordsworth. But his success at this time was only a *succès d'estime*, as we are reminded by his publisher's account of the sale of Sordello (Lot 174), and by the acting copy of "A Blot in the Scutcheon" (Lot 193). Finally, that we may not linger too long over this early period of the Poet's life, we will only mention the quaint illustrations to the "Pied Piper of Hamelin" by the boy for whom it was written, the first of the many who have read the poem with delight (Lot 251).

The records of Mrs. Browning's unmarried life are even more abundant than is the case with her husband. A large number of her

early unpublished manuscripts have been preserved, as well as some of the manuscripts of her first published volumes, for the printing of which her father paid, and earlier than any of these is the pastel drawing of her, aged only nine, by Charles Hayter (Lot 10). This drawing was made at Hope End, and Miss Barrett's girlhood in Herefordshire is further illustrated by her correspondence with friends in the neighbourhood, including Sir Uvedale Price, Mrs. Martin and Hugh Stuart Boyd, the blind scholar of Malvern often mentioned in her poems (Lots 103, 131 and 132).

In 1833 the Barretts removed to Sidmouth, and in 1835 to London, where in 1844 Miss Barrett published a volume of poems, and about the same time made the acquaintance of Miss Mitford, Mrs. Jameson, B. R. Haydon, Landor, and Wordsworth (Lots 130, 134, 223, 232 and 304).

The name of John Kenyon (Lots 9, 133 and 1326), Miss Barrett's cousin, schoolfellow of Robert Browning's father, and friend of the Poet himself, has not yet been mentioned in these notes. It occurs appropriately at this point, for a letter to him marks an important step towards the acquaintance of Browning with his future wife (Lot 169), and it was on his advice that Browning wrote the first of his letters to Miss Barrett (Lot 166). Of the Love Letters themselves there is nothing new to be said; with the Sonnets from the Portuguese, which date from the same period (Lots 152 and 153), they form an invaluable record of the Poets' love.

Their married life, too, is amply illustrated, and indeed it is from Mrs. Browning's numerous letters to her friends in England that our knowledge of it is chiefly derived. For an account of its opening days, however, we must turn to the letters from Mrs. Jameson to Lady Byron, in which may be traced the fugitives' slow progress down the Rhone to Marseilles and Italy (Lot 228). Once permanently

settled at Florence, in Casa Guidi, they undertook the important work of furnishing, and the old pictures which Browning picked up for a few pauls each (Lots 64-66, etc.), and the bookcases, built up of carved demons and angels (Lots 1403 and 1404), the chairs, tables and mirrors (Lots 1306-12, 1315, 1382-3), the tapestries (Lots 1385-1391), and the books—some bought by weight (Lot 416)—remain as permanent memorials of the home where, as a tablet on its walls records, Elizabeth Barrett Browning wrote and died.

Much of the furniture is shown in the picture, painted for Browning after his wife's death, of the room in which, as he said in a letter to his sister, there was "not an inch without a memory" for him (Lot 14). There Mrs. Browning wrote her poems devoted to the cause of Italian freedom (Lots 149 and 151); there, in March, 1849, was born their son, Robert Wiedemann Barrett Browning (Penini), who, as an only child, was to play so great a part in their lives, and of whom there are portraits not a few (*e.g.* Lots 6, 8, 12, 15, 68 and 1262). In Italy, too, they made many new friends, among them the future Lords Leighton and Lytton (Lots 246 and 250), the artists Page, Fisher, and Hamilton Wild (Lots 57, 60 and 68), the sculptors, W. W. Story and Alexander Munro (Lots 1261 and 1262), and various American ladies residing in Italy, including Margaret Fuller, Countess of Ossoli, and, closest of all, Miss Isa Blagden, with whom both husband and wife corresponded so voluminously (Lots 165 and 775).

The literary activities of the Brownings necessitated several visits to England, notably one in 1855-6, during which they supervised the publication of "Men and Women" and "Aurora Leigh" (Lots 155 and 194). This was the culminating period of their married life; many of the most interesting letters to Browning from Carlyle, Ruskin and Rossetti, date from these years, and the September evening of 1855, on which Tennyson read out "Maud" in the

Brownings' rooms in Dorset Street, is perhaps the most famous occasion in their literary history (Lot 11). The portrait of Tennyson, drawn that night by D. G. Rossetti, is the earliest memorial of a friendship between the two greatest Victorian poets, which ended only with Browning's death (Lots 289, 293).

The later years of Browning's married life in Italy were marked by his guardianship of Walter Savage Landor, assumed after the latter had finally quarrelled with his family at Fiesole. To Landor's gratitude the collection owes the interesting copies of his rare early pamphlets (Lots 816, etc.), the numerous manuscripts of his poems, etc. (Lots 233-244), and the books from his library, including the copy of Folengo's Orlandino in its handsome binding by Derome, already dignified by association with the greatest of English Military Historians (Lot 688). About this time Mrs. Browning published her last volume "Poems before Congress," and there could be no more touching relic of the last days of their married life than the copy of this book which she gave to her husband (Lot 441).

Of Browning's literary activities after his return to London, the most important memorials are the notes for the "Ring and the Book" and "Red Cotton Night-Cap Country" (Lots 184-186), the manuscript, unfortunately incomplete, of Hervé Riel (Lot 195), a short poem on a forgotten English hero, which seems to have eluded the vigilance of all his editors (Lot 196), and the original manuscript of his last volume of poetry (Lot 197). In these years, which were also years of great social activity, he made many new friends and acquaintances, of whom we need only mention Swinburne, George Meredith, Jowett, Robert Buchanan, Ernest Benzon, and Miss Egerton Smith (Lots 284-288, 229, 201, 1291-1300 and 172). His greatness was now fully recognised, as is proved by the honours he received from Scotch and English Universities (Lot 224), the societies

founded for the study of his works (Lot 200), and the immense number of letters which he received from admirers.

Even more gratifying to Browning than his own popularity, was the success of his son, who studied painting in Antwerp and Paris, under T. Heyermans and Jean Paul Laurens, and sculpture under Rodin (Lots 265 and 1274). Of Mr. Barrett Browning's work in both mediums there is a representative selection (*e.g.* Lots 23-40, 61-62, 1260, 1263-4, 1268 and 1270), and his father's interest in it is recalled by the mottoes and suggestions which he wrote for him (Lots 180 and 182; *see* also Lot 1271).

Finally, we may draw attention to the portraits and relics of Pope Clement XIII (Lots 48, 1256-7, etc.), a member of the Venetian family whose palace was occupied for a time by Mr. Barrett Browning.

There, on Dec. 12, 1889, Robert Browning breathed his last.

SOTHEBY, WILKINSON & HODGE.

The Browning Collections.

OIL PAINTINGS, DRAWINGS & PRINTS.

CONDITIONS OF SALE.

(Relating to the Oil Paintings, Drawings & Prints.)

I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.

II. No person to advance less than 1*s.*; above five pounds 2*s.* 6*d.*, and so on in proportion.

III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode, and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.

V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.

VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,

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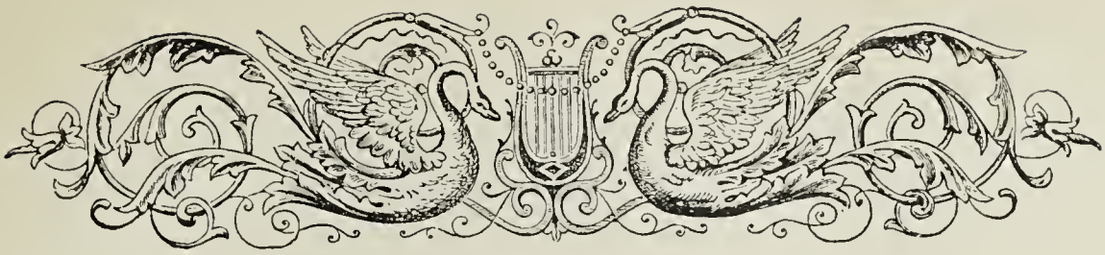


CATALOGUE

OF

The Browning Collections.

FIRST DAY'S SALE.

OIL PAINTINGS, DRAWINGS & PRINTS.

DRAWINGS (FRAMED).

LOT 1.

MURILLO.

3. 17. 6 Two Children, Our Saviour and St. John, with a Lamb
In water-colours
Circular, $4\frac{1}{2}$ in. diam.

Gotheran

Small oval Drawing—Mother and Child
In crayon and Chinese white
$4\frac{3}{4}$ in. by 3 in. diam. (2)

R. BARRETT BROWNING.

1. 0. 0 2 Youthful Sketch of Warwick Crescent

W. H. Edwards

4. 17. 6

CLARA MONTALBA; AND OTHERS.

18. 0. 0 3 VENICE; CHURCH OF THE SALUTE, GRAND CANAL, VENICE; and ARTIST IN HIS STUDIO (3) Smith

UNKNOWN.

1. 18. 0 4 OVAL PORTRAIT OF MISS SARIANNA BROWNING in long ringlets and plum coloured dress and lace fichu Sotheran
8 in. by 6 in. diam.

2. 6. 0 5 PORTRAIT OF MRS. BROWNING. After the drawing in the National Portrait Gallery by Field Talfourd do
20 in. by 25 in.

*** The original was done in Rome in March, 1859, and is reproduced as the frontispiece to vol. V of Mrs. Browning's collected works.

LEIGHTON (LORD).

9. 10. 0 6 HEAD OF R. W. B. ("PEN") BROWNING Smith Elder
Drawing in chalk on grey paper, endorsed by Miss Browning, with the names of the artist, the subject and the date, July 1863
6½ in. by 6 in.
Framed

MONCLAR (COMTE AMÉDÉE DE RIPERT).

7. 10. 0 7 PENCIL DRAWING OF ROBERT BROWNING, seated and looking to the right Maggs
Signed "Amédée de M., 7 juillet 1837," and endorsed by Miss Browning
7½ in. by 6½ in.
Framed

*** With the exception of the photograph (Lot 1235), this is believed to be the earliest extant portrait of Browning. The Comte de Ripert Monclar was a friend of Browning's uncle, William Shergold Browning, who was at the Rothschilds' Bank in Paris; he became a close friend of the poet at this time. Paracelsus—Browning's first acknowledged poem—was dedicated to him. Years afterwards—in 1854—he met Browning and his wife in Rome, and delighted the latter by assuring her that her husband "was not changed for the intermediate years."

[*See Illustration.*]

No. 7.

Pencil drawing by R. B.
by the Comte de Rupert Monclar.

Earliest extant

Portrait of Mrs Browning

As a child

Pastel in Colours, by Chas. Hayter

No. 10.

R. W. B. ("Pen") Browning
by Lord Leighton

2 pencil drawings

No. 8.

LEIGHTON (Lord).

44. 1. 6
19. 0. 0 8 Two Pencil Drawings, full face and profile, of R. W. B. ("Pen") Browning Sabin

Both signed, and with inscription by Browning, "Florence, Octr. 1st, 1854"

5 in. by $7\frac{3}{4}$ in. together

Framed

[*See Illustration.*]

MURRAY (C. Fairfax).

6. 5. 0 9 Andrea del Sarto and his Wife Maggs

Pencil drawing after the picture at Florence which suggested Browning's poem, "*Andrea del Sarto,*" with inscription stating that it was presented to him "on his 71st Birthday, 7th May, 1883, by a few of his admirers and friends," *with a reproduction in photogravure fitted in at the back*

Both framed

*** The circumstances in which Browning was lead to write this poem are interesting. Mr. Kenyon asked Browning whether a copy could not be procured for him of this picture, which hangs in the Pitti Palace. No copy however was obtainable, so Browning wrote and sent his poem in its place (*cf.* Lots 133 and 1326).

HAYTER (Charles).

90. 0. 0 10 Portrait of Mrs. Browning as a Child, walking into the porch at Hope End, followed by a spaniel carrying her hat Sabin

15 in. by 12 in.

Pastel, in colours

Framed

*** This charming drawing is probably the earliest extant of Mrs. Browning. It is reproduced as the frontispiece to vol. I of the collected edition of Mrs. Browning's poems.

[*See Illustration.*]

159. 6. 6

ROSSETTI (D. G.)

225. 0. 0

11 PORTRAIT OF TENNYSON READING "MAUD"

Sabin

Drawing in pen and ink, with inscription on the drawing in the artist's writing: "I hate the dreadful hollow behind the little wood," and AUTO. INSCRIPTION (*slightly defective*) at the back by BROWNING, AN UNIQUE RECORD OF A WONDERFUL LITERARY OCCASION

7 *in. by* $4\frac{1}{2}$ *in.*

Framed

*** Browning's inscription is as follows: "Tennyson read his poem of Maud to E. B. B., R. B., Arabel and Rossetti, on the evening of Thursday, Septr. 27, 1855, at 13 Dorset St., Manchester Square. Rossetti made this sketch of Tennyson as he sat reading to E. B. B. who occupied the other end of the sofa."

R. B., March 6, '74,
19 Warwick Crescent.
μεταπιπτοντος δαιμονος

W. M. Rossetti and Miss Browning were also present on this famous evening, which is vivaciously described by Mrs. Browning in a letter to Miss Mitford, written shortly afterwards: "One of the pleasantest things which has happened to us here is the coming down on us of the Laureate, who, being in London for three or four days from the Isle of Wight, spent two of them with us, dined with us, smoked with us, opened his heart to us (and the second bottle of port), and ended by reading 'Maud' through from end to end, and going away at half-past two in the morning. If I had had a heart to spare, certainly he would have won mine. He is captivating with his frankness, confidingness, and unexampled *naïveté*! Think of his stopping in 'Maud' every now and then—'There's a wonderful touch! That's very tender. How beautiful that is!' Yes, and it *was* wonderful, tender, beautiful, and he read exquisitely in a voice like an organ, rather music than speech."

For another memorial of the same occasion see Lot 586.

[*See Illustration.*]

HAWORTH (MISS FANNY).

2. 12. 0

12 PORTRAIT OF R. W. B. ("PEN") BROWNING playing the piano

Sotheran

$6\frac{3}{4}$ *in. by* $8\frac{3}{4}$ *in.*

*** Replica of a portion of Lot 15.

No. 11.

Portrait of Tennyson reading "Maud"
by D.G. Rossetti
Drawing in pen and ink.

TITIAN.

386. 18. 6

5. 0. 0 13 THE CORNARO FAMILY

Drawing in coloured chalk; from the Reynolds and Richardson collections, with MS. Note relating the circumstances of its presentation to the Browning family

Sotheran

*** Caterina Cornaro, Queen of Cyprus, was "Kate the Queen" of "Pippa Passes." [*See Lot* 55.]

OIL PAINTINGS.

FRAMED.

UNKNOWN.

15. 10. 0 14 SALON AT CASA GUIDI

11 *in. by* 15 *in.*

Tregaskis

*** In a letter of Aug. 30, 1861, to W. W. Story, Browning says that he "had a very exact picture made of the room in Casa Guidi, after vainly trying to get it photographed," but does not say who painted it. It was executed during the few weeks that he stayed in Florence after his wife's death—the last weeks that he ever spent at that city. The many objects shown in the picture, which are included in the present sale, are all indicated by letters in the reproduction.

[*See Frontispiece*].

HAWORTH (MISS FANNY).

3. 0. 0 15 PORTRAIT OF R. W. B. ("PEN") BROWNING PLAYING THE PIANO

11 *in. by* 8 *in.*

Meynel

*** "Pen" was taught music by his father, and there are several references in Mrs. Browning's letters to his performances on the piano. Miss Haworth was one of Browning's oldest friends, he had known her since 1836, if not earlier, and in that year she wrote two sonnets on the author of "Paracelsus." The portrait may have been painted in the Winter of 1856-7, when Miss Haworth was staying in Florence.

EARLY ENGLISH.

19. 0. 0 16 A PAIR OF PORTRAITS—Man in flowing hair and brown coat, holding sketch of lady's head in right hand; and Bust of Lady in ringlets, with brown dress, wearing pearl necklace (2)

30 *in. by* 25 *in.*

do

432. 8. 6

T. HEYERMANS (*Antwerp*).

2. 2. 0 17 INTERIOR OF A ROOM with man mending shoes and woman shelling peas Parsons
Signed and dated 1874
34 *in. by* 27 *in.*

T. HEYERMANS (*Antwerp*).

2. 15. 0 18 INTERIOR OF A ROOM with an artist, seated, painting a picture; a cobbler and his daughter standing each side of the artist Smith
Signed
30 *in. by* 36 *in.*

R. BARRETT BROWNING, 1882.

1. 10. 0 19 BUST PORTRAIT OF J. MILSAND, in black coat and black tie Maynell
Signed in monogram
22 *in. by* 18 *in.*

*** Milsand was an intimate friend of the poet and his sister (*cf.* Lot 256).

R. B. BROWNING, 1878.

2. 0. 0 20 "THE UNANSWERED QUESTION," representing a Saint in a Desert, half nude, looking at a skull, which he is holding in both hands Smith
Signed in monogram
28 *in. by* 32 *in.*
Exhibited at the Grosvenor Gallery, 1879; *at Manchester*, 1879, *and at Melbourne*, 1880

R. B. BROWNING.

1. 0. 0 21 RIVERSIDE, DINANT: "End of the Day's Work" Fothergill
4 *ft. by* 5 *ft.* 6
Exhibited in the Dundee Fine Art Exhibition

R. B. BROWNING, 1886.

6. 0. 0 22 "WAITING FOR THE GONDOLA" Spencer
Signed in monogram
Exhibited at the Grosvenor Gallery, 1887, *and at the Salon*, 1888
78 *in. by* 40 *in.*

447. 15. 6

R. B. BROWNING, 1881.

23 "Heresy." A monk in a remonstrating attitude before a heretic lying on a dungeon floor — Passed
Signed in monogram
6 *ft.* 9 *by* 5 *ft.* 9
Exhibited at the Royal Academy, 1881, *and at Manchester,* 1881

R. B. BROWNING, 1880.

18. 0 24 Still Life, Dinant, 1880. Sunflowers and tray with peaches and melons — Hunt
3 *ft. by* 4 *ft.* 2
Exhibited at the Grosvenor Gallery, 1881, *and at Manchester,* 1881

R. B. BROWNING, 1880.

1. 6. 0 25 "Disturbed Life." A picture of Owls — Mrs. Barclay
36 *in. by* 50 *in.*
Exhibited at the Grosvenor Gallery, 1881, *and at Manchester,* 1881

R. B. BROWNING.

1. 1. 0 26 A Tan-yard, Dinant, Belgium — James
Signed in monogram and dated 1879
30 *in. by* 50 *in.*
Exhibited at the Royal Academy, and at Liverpool, 1880

R. B. BROWNING.

1. 0. 0 27 "Solitude, late Twilight, Dinant, on the Meuse" — Fairbairn
3 *ft.* 1 *by* 4 *ft.* 11

R. B. BROWNING.

11. 0 28 Church and Cliff at Dinant — Meynell
4 *ft.* 4 *by* 5 *ft.* 6

452. 11. 6

R. B. BROWNING, 1887.

1. 18. 0 29 "AFTER THE BATH." A nude figure standing, one knee on a couch covered with a tiger-skin Franch
Signed in monogram and dated
Exhibited at the International Exhibition, Paris, 1889
6 *ft.* 2 *by* 4 *ft.* 10

R. B. BROWNING.

5. 0 30 LANDSCAPE, with hilly background, river in middle distance. Five female figures (nude) are bathing and reposing in the foreground Wrenthall
5 *ft. by* 7 *ft.* 6

R. B. BROWNING.

5. 0 31 BED OF A RIVER, PRIMIERO, AUSTRIAN TYROL Tregaskis
4 *ft.* 6 *by* 7 *ft.* 6

COMPANION PICTURE: ROCKY RIVER WITH VARIOUS SMALL WATERFALLS, SAN MARTINO DI CASTROZZA, AUSTRIAN TYROL, 1892
4 *ft.* 6 *by* 7 *ft.* 6 (2)

R. B. BROWNING.

32 DINANT ON THE MEUSE, LANDSCAPE WITH RIVER AND BOAT IN FOREGROUND
passed
Signed in monogram and dated 1883
4 *ft.* 6 *by* 6 *ft.* 6

R. B. BROWNING, *Dinant,* 1880.

12. 6 33 "THE TANNER'S GARDEN" Spink
Exhibited at the Royal Academy, 1881, *and at Manchester,* 1881
5 *ft. by* 6 *ft.* 6

R. B. BROWNING, 1884.

15. 0 34 A FAUN PLAYING THE PIPE TO TWO NYMPHS BY A RIVER (nude figures) Meynel
Signed in monogram and dated 1884
5 *ft.* 6 *by* 6 *ft.* 6

456. 7. 6 R. B. BROWNING.

5. 0 35 SEAPIECE WITH WAVES BREAKING ON THE BEACH
4 *ft.* 2 *by* 7 *ft.* 9 Meynel

R. B. BROWNING, 1887.

7. 0 36 LANDSCAPE WITH FIR TREES AND WATER, in foreground is a nude female figure bathing
4 *ft.* 6 *by* 7 *ft.* 6 W. H. Edwards

R. B. BROWNING, 1899.

1. 5. 0 37 "DIANA," NUDE FEMALE FIGURE, standing on high ground in a landscape, holding a bow
7 *ft.* 4 *by* 4 *ft.* 8 Spencer

R. B. BROWNING.

14. 0 38 FULL-LENGTH PORTRAIT OF A LADY with side curls, in blue spotted dress holding a fan, standing by a staircase
6 *ft.* 6 *by* 3 *ft.* 3 Tregaskis

UNKNOWN.

10. 10. 0 39 SMALL COAST SCENE WITH CROSS
"The spot where the body of Shelley was buried. Painted for Robert Browning by K. C. B."
5 *in.* *by* 8½ *in.* Fotheran

R. B. BROWNING.

4. 0. 0 40 THREE WOMEN'S HEADS (*small*) (3) Meynel

DUTCH SCHOOL.

1. 3. 0 41 TWO FIGURE SUBJECTS. Three figures standing by a horse, and Man and Wife drinking and smoking (*small*) (2) E. Samuel

£74. 11. 0

UNKNOWN.

9. 0 42 SEVEN SMALL OIL PAINTINGS (various)
Framed and unframed (7) S. Samuel

R. DEL GHIRLANDAIO, 1483–1561.

23. 0. 0 43 ALTAR PIECE REPRESENTING GOD THE FATHER AS CENTRE, WITH AN ANGEL ON EACH SIDE. Dowdeswell
On old Italian panel
Centre panel, 3 ft. 6 by 3 ft., sides 26 in. by 21 in.
From Casa Guidi

*** This is the picture referred to in Mrs. Browning's Letter to Mrs. Jameson, May 4, 1850 (vol. I, 448): "The curious thing is that two angel pictures, for which he had given a scudo last year, prove to have been each sawn off the sides of the Ghirlandaio, so called, representing the 'Eterno Padre' clothed in a mystical garment and encircled by a rainbow, the various tints of which, together with the scarlet tips of the flying seraphs' wings, are darted down into the smaller pictures and complete the evidence, line for line. It has been a grand altar piece, cut to bits," etc.

[*See Frontispiece.*]

R. B. BROWNING.

5. 0 44 WATER LILIES AND KINGFISHER W. H. Edwards
3 ft. 3 by 3 ft. 8

ITALIAN SCHOOL.

10. 0 45 FULL-LENGTH FIGURE OF A SAINT STANDING, with hands tied behind Meynel
6 ft. by 2 ft. 3

R. B. BROWNING, 1875.

5. 0 46 EARLY STUDIES: MAN READING A BOOK, a candlestick and skull on table; and STILL LIFE, meat and jugs on a table Dobell
3 ft. 2 by 2 ft. 4 (2)

R. B. BROWNING.

10. 0 47 "JOE, JIM AND MADEMOISELLE SOPHIA" (two dogs and a monkey) Mrs. Barclay
2 ft. 8 by 3 ft.

499. 10. 0

ITALIAN SCHOOL.

6. 0. 0 48 POPE CLEMENT XIII in scarlet robes, trimmed with ermine, seated; coat-of-arms at top left-hand corner
3 *ft.* 2 *by* 2 *ft.* 4

Dale

*** Clement XIII was a member of the Rezzonico family, in whose Palace in Venice—then in the occupation of Mr. Barrett Browning—Robert Browning died on Dec. 12, 1889.

R. B. BROWNING.

18. 0 49 AGED WOMAN AT DEVOTIONS; and THE COBBLER
3 *ft.* 7 *by* 2 *ft.* 9 (2)

Spencer

R. B. BROWNING.

7. 0 50 FLAT LANDSCAPE with boulders of rocks
Signed in monogram and dated 1884
4 *ft.* 4 *by* 1 *ft.* 10

H. W. Edwards

R. B. BROWNING.

10. 0 51 "WATCHING THE SKITTLE PLAYERS." (Portrait of a Pig)
Signed in monogram and dated 1879
Exhibited at the Royal Academy, and at Liverpool, 1880
2 *ft.* 6 *by* 2 *ft.* 2

Spencer

R. B. BROWNING.

9. 0 52 OWL ON A PERCH; and EXTERIOR OF COTTAGES
18 *in. by* 24 *in. and* 14½ *in. by* 20½ *in.* (2)

Meynell

R. B. BROWNING, 1882.

9. 0 53 PORTRAIT OF HONORE CHARBONIER, age 80
20 *in. by* 16 *in.*

Smith

ENGLISH SCHOOL.

6. 5. 0 54 "HOW THEY BROUGHT THE GOOD NEWS FROM GHENT TO AIX"
18 *in. by* 24 *in.*

Mrs. Barclay

VENETIAN SCHOOL.

514. 8. 0

2. 2. 0 55 PORTRAIT OF CATERINA CORNARO, QUEEN OF CYPRUS AND LADY OF ASOLO, in brown dress, wearing jewels in her hair

21 *in. by* 17 *in.*

Sotheran

*** Caterina Cornaro was, of course, "Kate the Queen" of "Pippa Passes." When Browning was in Asolo for the last time, in the autumn of 1889, he entered into negotiations for the purchase of a portion of her palace garden; but they only came to a favourable conclusion on the day of his death.

DUTCH SCHOOL.

1. 5. 0 56 INTERIOR OF A CAVE, with numerous figures

On panel

19 *in. by* 25 *in.*

E. Samuel

WILLIAM PAGE, 1854.

1. 3. 0 57 PORTRAIT OF ROBERT BROWNING

Painted in Rome

On panel

20 *in. by* 16 *in.*

Maynard

*** This picture was hailed as a masterpiece when it was painted, and is frequently referred to by the Brownings and their friends in their letters. It was sent to the Royal Academy by D. G. Rossetti for Browning but rejected.

Within two years Browning is found expressing the fear that it is deteriorating. "So it fares," he writes to D. G. Rossetti, "with Page's pictures for the most part; but they are like Flaxman the Poet's famous Kings, in a great line he wrote—"Kings do not die—they only disappear!"—*Griffin & Minchin, p.* 193.

ITALIAN SCHOOL.

2. 0. 0 58 THE MADONNA

24 *in. by* 20 *in.*

In carved frame

do

R. B.

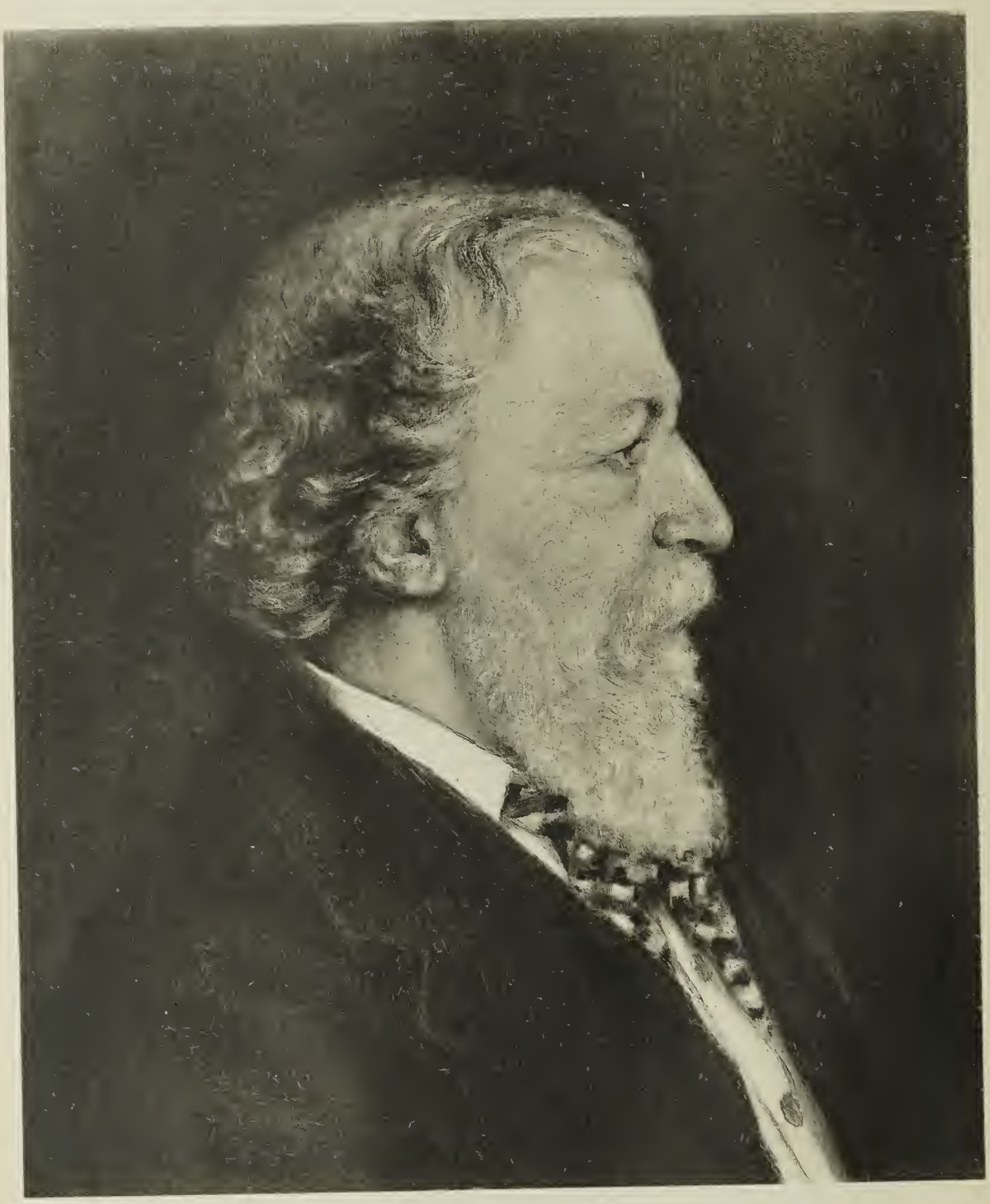
painted 1888-9

Exhibited Grosvenor Gallery 1891

No. 62.

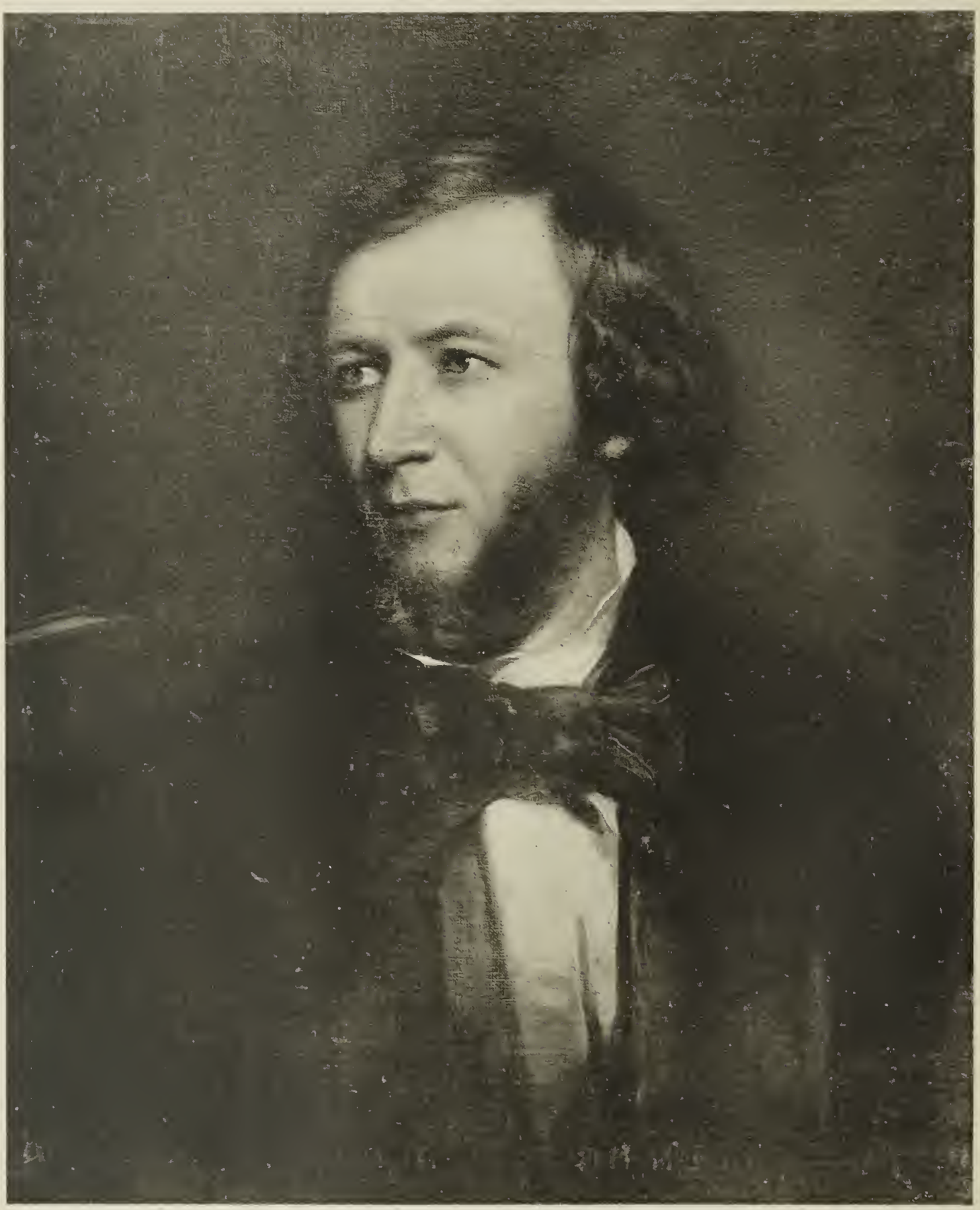
R. B.

painted at Dinant in Belgium
1874



No. 61.

R. B.
printed by W Fisher
1854



No. 60.

Portrait of Eliz. Barrett Browning
by Gordigiani
painted in 1860

No. 59.

Portrait of R. B. by Gordigiani
painted in 1860

No. 59.

GORDIGIANI.

520. 10. 0 59 PORTRAIT OF ROBERT BROWNING, seated, in brown coat
100. 0. 0 28 *in.* *by* 23 *in.*

Mrs. Barclay

PORTRAIT OF ELIZABETH BARRETT BROWNING, seated, wearing dark purple dress trimmed with lace (*a pair*)
29 *in.* *by* 23 *in.*

*** These portraits were painted in 1860 for Mrs. Eckley, an American lady; Mrs. Browning's was pronounced by her husband to be the best portrait of the poetess. The portrait of Robert Browning has been reproduced as frontispiece to "The Letters of Robert Browning and E. B. Barrett," vol. I.

[*See Illustrations.*]

W. FISHER, 1854.

50. 0. 0 60 PORTRAIT OF ROBERT BROWNING

Edwards

Painted at Rome
24 *in.* *by* 20 *in.*

*** Mentioned by Mrs. Browning in her Letters (vol. II, p. 163):

> Robert has been sitting for his picture to Fisher, the English artist . . . . It is an admirable likeness. The expression is an exceptional expression, but highly characteristic. It is one of Fisher's best works.

It is reproduced as the frontispiece to vol. II of the "Letters of E. B. Browning."

[*See Illustration.*]

R. B. BROWNING.

29. 10. 0 61 PORTRAIT OF ROBERT BROWNING

Sotheran

19 *in.* *by* 16 *in.*

*** Painted at Dinant in Belgium, in 1874. Reproduced as the frontispiece to vol. V of the Centenary Edition of Browning's Poems.

See Illustration.]

R. B. BROWNING.

77. 0. 0 62 PORTRAIT OF ROBERT BROWNING, full-length, standing against a marble pillar, wearing a long brown overcoat. His hands are clasped before him, profile to right

do

5 *ft.* *by* 3 *ft.* 6
Exhibited at the Grosvenor Gallery, 1889

*** Begun at the Palazzo Dario, Venice, 1888, and finished at the Palazzo Rezzonico, 1889. Reproduced in Mrs. Orr's "Life and Letters of Robert Browning," 1908.

[*See Illustration.*]

777. 8. 0
9. 10. 0

WRIGHT (OF DERBY).

63 PORTRAIT OF MRS. BROWNING, THE POET'S GRANDMOTHER, *née* Margaret Tittle, in low-necked, dark red dress, her hand resting on a book—Thomson's "Seasons" Meynel

30 *in. by* 25 *in.*

*** Browning's grandmother died in 1788, ten years after her marriage, and his grandfather married again. Mrs. Orr says that he fell greatly under the influence of his second wife, who caused him to banish this portrait to a garret, on the plea that a man does not need two wives; afterwards it hung for many years in the poet's dining-room. Mrs. Orr is also our authority for the identity of the book ("Life of Robert Browning," pp. 5 and 8, 1908).

[*See Illustration.*]

TUSCAN SCHOOL.

36. 0. 0

64 CENTRE OF TRIPTYCH: CRUCIFIXION, *framed*; FOUR SIDE WINGS: SINGLE FIGURES OF MALE AND FEMALE SAINTS, *unframed* Jacri

On old Italian panels

From Casa Guidi

[*See Frontispiece.*]

ANTONIO POLLAIUOLO, 1429-1498.

500. 0. 0

65 CHRIST AT THE COLUMN, with landscapes and with figures of Saints in background Dorodeswell

2 *ft.* 6 *by* 2 *ft.*

An old Italian panel.

From Casa Guidi. See Frontispiece

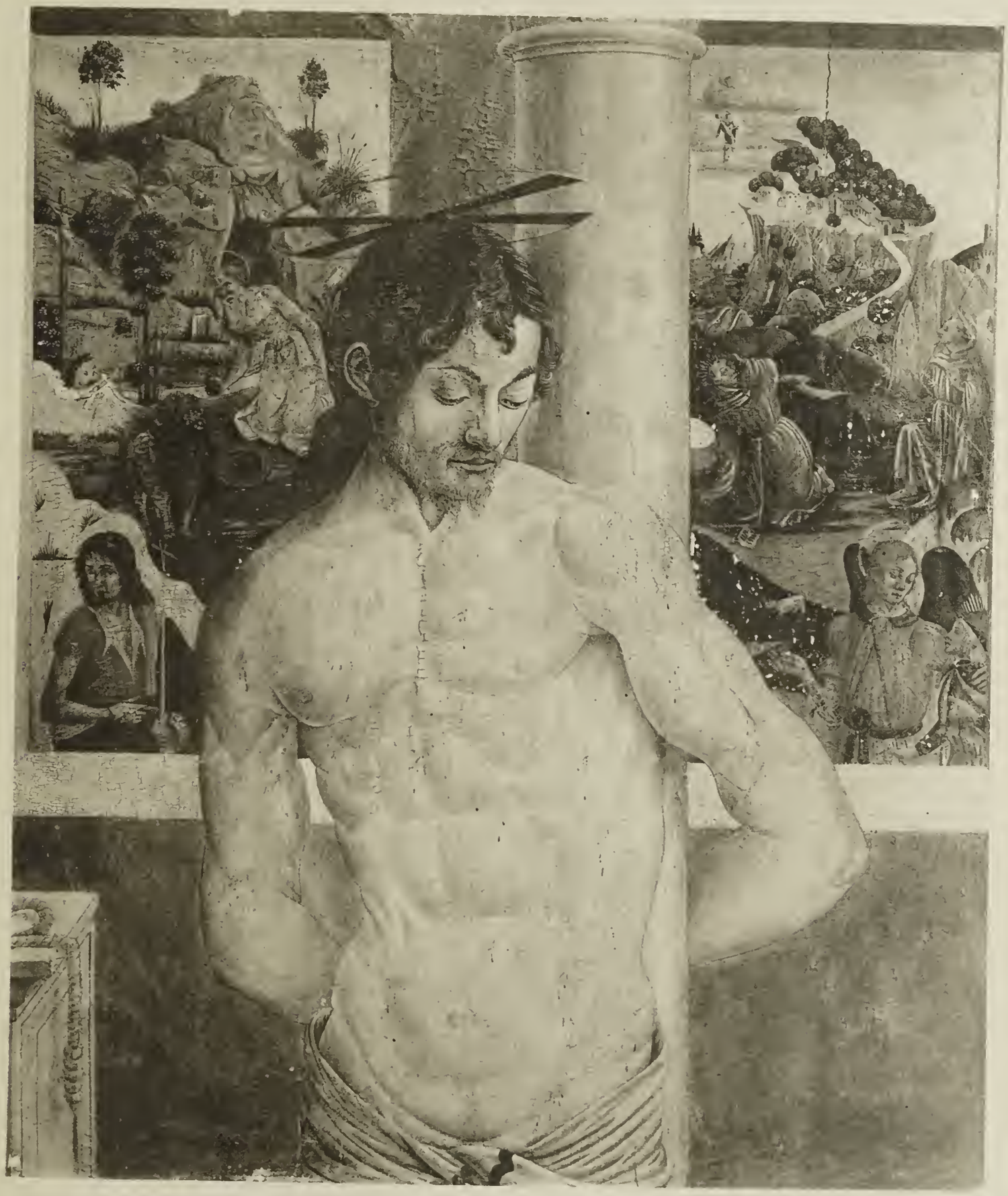
*** This is the picture referred to by Browning in "Old Pictures in Florence," Stanza XXVIII:

> Could not the ghost with the close red cap,
> My Pollajolo, the twice a craftsman,
> Save me a sample, give me the hap
> Of a muscular Christ that shows the draughtsman?

[*See Illustration.*]

No. 63.

Mrs. Browning
the Poet's Grandmother
by Wright of Derby



No. 65.

TUSCAN SCHOOL.

1322. 18. 0

19. 0. 0 66 FULL-LENGTH FIGURE OF ST. JEROME, standing with hand to his breast, his Cardinal's hat at his feet Dowdeswell
20 *in.* *by* 14 *in.*

PORTRAIT OF A BISHOP
16 *in.* *by* 11 *in.* (2)
From Casa Guidi
[*See Frontispiece.*]

*** The former was attributed by Browning to Taddeo Gaddi, see "Old Pictures in Florence," Stanza XXVII:

> But are you too fine, Taddeo Gaddi,
> To grant me a taste of your intonaco
> Some Jerome that seeks the heaven with a sad eye?

R. B. BROWNING.

1. 8. 0 67 THE LAGOONS, VENICE; and two others, by unknown artists (3 Leighton

HAMILTON WILD.

14. 0. 0 68 R. W. B. BROWNING AS A BOY ON HORSEBACK, in a landscape (distant View of Siena) Smith
13 *in.* *by* 10 *in.*

*** An interesting notice of the artist is given in Mr. Henry James's "W. W. Story," vol. I, p. 369. Mrs. Browning mentions this picture in a letter to Miss Browning, September or October, 1859 ("Letters," II, 345):

> Robert will have told you, I am sure, what a lovely picture Mr. Wilde (*sic*), the American artist . . has made of Penini on horseback and presented to me. It is to be exhibited in the spring in London, etc.

R. B. BROWNING, 1889.

4. 15. 0 69 PORTRAIT OF MISS BROWNING, seated, wearing a pink dress, fur cloak, and white lace cap, her hands in her lap, *unfinished* Smith Elder
30 *in.* *by* 40 *in.*

R. B. BROWNING.

7. 0 70 THREE RIVER AND SEASCAPES (*small*) (3) W. Roberts

1362. 8. 0

R. B. BROWNING.

12. 0 71 "THE REAPER." A full-length figure of a woman, with a bundle of long coarse grass under her right arm and holding a small scythe in left hand; hilly landscape background
Signed in monogram and dated 1881
7 *ft.* 2 *by* 4 *ft.* 6 Spencer

R. B. BROWNING.

1. 3. 0 72 LANDSCAPE, LOW COUNTRIES, with goats in foreground
Signed in monogram and dated 1883
6 *ft.* 7 *by* 4 *ft.* 8 Meynel

R. B. BROWNING.

1. 0 73 TWO LARGE UNFINISHED SKETCHES—Female Figures in clouds, and Sky and Cloud Effects (2) James

R. B. BROWNING.

74 "DOLCI FAR NIENTE," three female figures bathing. Studies from the Nude
10 *ft.* 4 *by* 7 *ft.* 1 W. G. Edwards

16. 0

R. B. BROWNING.

75 "A STALL IN THE FISH MARKET, ANTWERP"
Signed in monogram and dated 1879
7 *ft.* 2 *by* 9 *ft.*
Exhibited at the Royal Academy, 1879; *at Liverpool*, 1879, *and at Melbourne* (*Gold Medal*), 1880

ENGRAVINGS, ETC.

I keep my prints, an imbroglio,
Fifty in one portfolio. *A Likeness, by Robert Browning.*

1. 10. 0 76 Portfolios, containing Sketches, Drawings, Line Engravings, Aquatints, soft ground Etchings, etc., comprising Landscapes, Portraits and Studies from the antique, by or after T. Gainsborough, W. Prout, P. Sandby, G. Morland, J. Varley, etc. (3) Elkin Mathews

366. 10. 0 77 Similar Portfolios, containing engraved Portraits in line, *suitable for extra-illustrating*; Sketches and Drawings in water-colour, including a Study for the Water Snake in "Paracelsus"; Water-colour Drawings, by R. W. B. B. ("Pen Browning") of Otterton, 1870, of Pet Animals and of Foreign Scenes; also Engravings in aquatint and stipple, and Etchings (3)
1. 6. 0 Spencer

3. 15. 0 78 Similar Portfolios, containing some Mezzotint Portraits, Sketches in water-colour, Engravings in line, Studies in pencil and chalk, etc. (3) do

1. 10. 0 79 An Album of Water-colour Sketches, *mostly signed R. W. B. B. and dated*, comprising Views of Pornic, St. Maric, etc.; also Portraits of and relating to "Paracelsus" (1) Smith

11. 0. 0 80 Portfolio, containing Prints in mezzotint and line, by or after Van Ostade, Teniers, McArdell, W. Blake, etc. (1) Spencer

5. 10. 0 81 Similar Portfolios, containing Engravings, Sketches, etc., including Water-colours, *signed R. W. B. B.* (3) Lindoo

UNKNOWN.

9. 5. 0 82 Portrait of Aurelius Rezzonico (Clement XIII). *Silk-work print in fine old Florentine carved frame*
17 *in. by* 12½ *in.* Eatham

1. 6. 0 83 An Album containing Sketches by R. W. B. B., etc.; a Portfolio, similar to the above; and two similar packets of Prints, etc. (4) Dobell

10. 0. 0 84 Portfolios, containing Photograph Portraits, many being presentation copies signed and presented to Robert Browning by Sir F. Leighton, G. F. Watts, R. Lehmann, etc.; others, signed by Robert Browning and with notes in his autograph; also Photograph Views, of Shalstone, etc. (2) Spencer

20. 10. 0 85 Large Portfolios, containing Prints by R. Earlom, J. R. Smith, V. Green and W. Ward; also Engravings in line, and Drawings (2) Parsons

5. 5. 0 86 Large Portfolios, containing a similar collection of Mezzotints, Photographs of Italian Scenes, Engravings, etc., including some Presentation Photographs (2) Meynel

Framed.

1435. 17. 0

1. 0. 0 87 Legros. La Source aux Masques; and the same (*No.* 2) (2) Parsons

1. 18. 0 88 Legros. Landscape, *signed*; and Marteau de Porte (2) do

3. 0. 0 89 Audran, after N. Poussin; Armide cherchant à se venger de Reynault, *signed by Browning in pencil, and dated Nov.* 18, 1835; and two others (3) Norton

*** The original of the first of these is in the Dulwich Gallery, which was often visited by Browning as a boy.

1. 5. 0 90 Sketch of Robert Browning's Father, by Miss Browning; and two others (3) Mrs Barclay

2. 10. 0 91 Portrait of Mrs. Browning, *inscribed "From R. & E. B. B., Rome, May,* 1859"; and a Portrait of Robert Browning (2) Meynel

3. 5. 0 92 Photograph of Elizabeth Barrett Browning and her Brother; and two others (3) Smith

1. 15. 0 93 Photograph of Robert Browning; and of Mrs. Browning and her Son (2) do

1. 3. 0 94 Playbill of Macready in "Strafford," May 1, 1837; and another (2) Maggs

1. 14. 0 95 Browning, Miss. Crayon Portrait of Robert Browning, 15 *in. by* 11½ *in.*, *c.* 1865; and a small engraved Portrait of their Grandfather (2) Smith

4. 4. 0 95* Browning, Miss. Crayon Portrait of her Father; and two others (3) Sotheran

The Browning Collections.

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III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode, and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.

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AUTOGRAPH LETTERS
and Manuscripts.

A. L. s. = autograph letter signed, one entirely in the handwriting of the signer.

L. s. = letter signed, the signature only in the handwriting of the sender.

A. D. s. } = as above, reading document for letter.
Doc. s. }

LOT 96.

6. 6. 0 ACTORS, MUSICIANS, ETC., including Salvini (8), Joachim, Sir H. Tree, Sir H. Irving, Sir S. and Lady Bancroft, Mrs. Bernard Beere, etc. *a parcel* Soltheran

19. 10. 0 97 ALLINGHAM (W.) Twenty-five A. L. s. 62 pp. 8vo and 4to, 1853-89, delightful and entertaining letters, the early ones being full of good-natured gossip of the many famous artists and authors who were friends both of the writer and of the Brownings; he speaks of D. G. Rossetti's marriage, of William Morris's "miraculous" house at Greenwich, describes Carlyle: Allingham

> Just back from Scotland, sitting on the hearth rug by a hot fire with back against the mantelpiece, in a rich dressing gown and smoking cap, smoking —face rustic brown, eyes flaming—vigorous altogether, but still refusing comfort as usual, grumbling about Frederick the Great, etc.

There are many glimpses of Tennyson, for whose "Idylls of the

LOT 97—*continued.*

25. 16. 0 King" Allingham had only a lukewarm admiration, and an interesting description of a visit to Goethe's house, where the writer found a presentation volume of Carlyle's "German Romance" —unopened. Elsewhere we read of Holman Hunt's picture "Christ found by Mary in the Temple" being sold by the artist to Gambart for £5,500, and shown in Bond Street to "crowds after crowds" at a shilling a head. Finally, remembering Mr. Sludge, the medium, it is amusing to read this story of his prototype, Hume, the spiritualist:

> who brought up a ghost the other evening at some grand house who intimated ... that he was in Heaven, and being asked how he liked it, said "better than he expected."

(25)

10. 10. 0 98 AMERICANS, including C. E. Norton, Bret Harte, Paul Hamilton Hayne and Hatty Hosmer, the American lady sculptor, who knew the Brownings at Rome in the Fifties; Letters relating to Mr. Thaxter, for whose tomb Browning wrote an epitaph; Letters to Mrs. Browning; many Letters from admirers (some addressed to "Robert Browning, Poet, London"); etc. *a parcel* Sotheran

24. 0. 0 99 ARNOLD (Matthew) Fourteen A. L. s. 1861-77, referring to "The Ring and the Book," "Agamemnon," "Artemis Prologizes," and the writer's intention not to stand for the Lord Rectorship of St. Andrew's University when he thought Browning was a candidate in 1877; and two others (16) do

7. 0. 0 100 ARNOULD (Joseph) afterwards Sir Joseph Arnould, Judge of the High Court at Bombay, one of Browning's earliest friends, a trustee of his marriage settlement, Ten A. L. s. 27 pp. 8vo and 4to, 1842-50. —DOMETT (Alfred) the prototype of "Waring," also referred to in "The Guardian Angel," the closest of Browning's early friends, Seventeen A. L. s. 56 pp. 1846-87, and the "farewell scrap" that he wrote to Browning just before sailing for New Zealand in 1842; three of the letters are written from New Zealand, one of which describes Domett's feelings on reading "Waring"; the rest are written after his return to England in 1872; with a book containing copies of Browning's Letters to him (28) Maggs

5. 0. 0 101 ARTISTS, including W. Page, the American artist who painted Browning's portrait; G. Natorp, Sir E. J. Poynter, Sir E. Burne-Jones, Sir W. B. Richmond, G. F. Watts, Val Prinsep, W. P. Frith, Felix Moscheles, Sir J. E. Millais, Sir H. Herkomer, etc. *a packet* do

17. 10. 0 102 AUTHORS, SCHOLARS AND JOURNALISTS, including Thomas Hardy, J. L. Warren (Lord de Tabley), The Hon. Mrs. Norton (original of "Diana of the Crossways"), Jean Ingelow, Sir Henry Taylor, Sir Edwin Arnold, William Clyde Fitch, W. G. Wills, Edmund Yates, Leslie Stephen, David Masson, Andrew Lang, William Bell Scott, C. J. Lyall, Sir Francis Doyle, A. Birrell, C. G. Leland, etc. *a parcel* do

90. 1. 0

103 Barrett (Miss E. B.) afterwards Mrs. Browning, Twenty Letters to Sir Uvedale Price, 1826-7 (*some incomplete*), with a copy in her handwriting of a Letter from him, and a Letter to a mutual friend, in all 119 pp. 4to in her handwriting; with two Auto. MSS. 5½ pp. 4to of a Poem addressed to him on his birthday, 1827; and eleven Letters from him to her (34) Maggs

39. 0. 0

*** Sir Uvedale Price was the friend and neighbour of the Barretts in Herefordshire. Miss Barrett wrote an elegy on his death, an autograph manuscript of which was sold in these rooms on July 30, 1912.

4. 10. 0 104 Barrett (Miss E. B.) A. L. 4½ pp. 4to, *March* 19, 1828, to her grandmother, but never sent, giving a most interesting account of her first meeting with H. S. Boyd, and of a carriage accident which happened to her when she was on her way to see him; with two Auto. MSS. of a Poem entitled "The Reply of Malvern to the Address of H. S. Boyd, Esq. on the occasion of the Arrival of the Princess Victoria," 2½ pp. 4to and folio, *one torn and mended* Sotheran

3. 5. 0 105 Barrett (Miss E. B.) Early Letters, including a Letter in Latin to her eldest brother, 1 p. 8vo; Letter to her uncle, Samuel Barrett, apparently written for her by her mother, *Nov.* 1818; Political Letter to a member of the Government; etc. do

3. 15. 0 106 Barrett (Miss E. B.) Draft of an A. L. s. to the Ladies' Committee in Leeds of the Anti Corn Law League, refusing to write a poem for them, *Feb.* 10, 1845; Auto. Drafts of other Letters; in all about 11 pp. (6) Sotheran

13. 0. 0 107 Barrett (Miss E. B.) A Note Book, containing some of her earliest Poems, 1814-6, some written down by her mother, probably none autograph; Childish Verses, written when she was only 8 to 10 years old, to her parents, brothers, sisters, etc., with a copy of a Narrative of a Visit to Paris in 1815 by her brother; in all 94 pp. 4to Dobell

4. 0. 0 108 Barrett (Miss E. B.) Julia or Virtue, a Novel, MS. 15 pp. 4to, with dedication to her grandmother, *Hope End, July* 17, 1816 Sotheran

*** It is extremely difficult to say whether these early MSS. are autograph or not, this appears to be partly in Miss Barrett's writing.

47. 0. 0 109 Barrett (Miss E. B.) Glimpses into my own Life and Literary Character, Auto. MS. 80 pp. sm. 8vo Sabin

*** This must have been written in 1821, for in a sentence on the last page the writer says "I have carried up the tragi-comedy to the epoch when I have reached my fifteenth year." Her early work, "The Battle of Marathon," is mentioned, and an extremely interesting account is given of her early enthusiasms and disappointments.

204. 11. 0

10. 10. 0 110 BARRETT (Miss E. B.) Pocket Diary for 1823, with some Auto. Notes for reading in that year; and a Pocket Note Book, 1824-5, with many notes and criticisms on books read; in all over 200 pp. *bound in russia, with clasp* Quaritch

*** The books criticised or analysed include Locke's "Essay on the Human Understanding" and Kant and Berkeley's "Philosophies." There are also translations from the Spanish, Notes for a Preface to the "Essay on Mind," "List of Books I wish to have," etc.

29. 0. 0 111 BARRETT (Miss E. B.) Three small Note Books, 1842-4, containing in all about 60 pp. of her writing, including Rough Notes for Passages in "A Drama of Exile"; Notes on Italian artists, Addresses (including that of Mr. Browning, New Cross, Hatcham, Surrey); Translations from Petrarch; the Sonnet on Haydon's Portrait of Wordsworth; Sonnet to George Sand ("A Desire"); "The Princess Marie," a poem apparently not included in the collected edition of her works; etc. do

8. 0. 0 112 BARRETT (Miss E. B.) Three Note Books, containing Auto. Notes, some in pencil, one said to contain her "Day and Night Thoughts"; and a tiny Book, in a red silk case, containing a poem "To Mary" Maynell

50. 0. 0 113 BARRETT (Miss E. B.) Two Note Books, containing about 125 pp. folio and 8vo, including portions of an early Draft of the translation of "Prometheus Bound"; Notes for the Preface to the "Essay on Mind"; a Note in French on Swedenborg, etc.; one of the books is dated 1824 (2) Spencer

72. 0. 0 114 BARRETT (Miss E. B.) Note Book, with Auto. Poems, about 58 pp. 4to, *mostly fair copies*, entitled "MSS. by Elizabeth B. Barrett" Sabin

*** The titles of the poems are as follows: The Cry of the Human, Wisdom Unapplied, The Maiden's Death, To a Friend painting my Picture, The Gorse ("written in sickness—but *in happiness*"), The Repose ("written in sickness, but *much happiness*, 1839"), Calls on the Heart, A Sabbath on the Sea, L. E. L.'s Last Question, Once, From Below and from Above, Sonnets in the Night (9), The Fourfold Aspect, and Valediction. Several of them are unpublished, at least under the above titles, in the collected edition.

24. 10. 0 115 BARRETT (Miss E. B.) Note Book, containing copies of Letters addressed to the Rev. Dr. Adams, Master of Pembroke College, Cambridge; various Auto. MSS. of Miss Barrett; and her collection of Autograph Letters; *purple morocco, gilt and blind tooled, g. e. with clasp* 4*to* Maynell

*** There are about 30 pp. in Miss Barrett's writing, all being apparently copies, they include: Extracts from the Letter of a Lady in Russia, detailing the History of Mme. Collins' Elizabeth; the original story of the "Bride of Lammermoor," in a letter addressed to Sir James Stuart of Caithness, to whom she was great-grand-aunt; Letters from Canon Riego to T. Easthope, Esq. M.P. relating to his sister, the patriot's widow; Poems and Epigrams by H. S. Boyd; Extracts from the Rev. George Barrett Hunter's

398. 11. 0

LOT 115—*continued.*

Sermons, preached extempore at the Independent Chapel, Sidmouth, 1833 (where the Barretts were living at the time), and Poems by A. Crosse, Esq.

The autograph collection includes A. L. s. by the following: Lord Brougham, Sydney Smith, W. Wordsworth, Southey, S. Rogers, T. Campbell and others, *mostly very short.*

The book also contains a pencil drawing of a young man, and his character in French (headed "Portrait d'Edmond") in what appears to be the early hand-writing of Miss Barrett; possibly it represents one of her brothers.

19. 0. 0 116 BARRETT (Miss E. B.) Early unpublished Poems, MSS. 27 pp. 4to and folio, chiefly addressed to her father and other members of her family, and about leaving Hope End (her father's place in Herefordshire) for Dorking, 1819-25, *some possibly not in Miss Barrett's writing* Sotheran

192. 0. 0 117 BARRETT (Miss E. B.) ESSAY ON MIND, two Auto. MSS. (*neither quite complete*), 165 pp. 4to, with Auto. MSS. of two other Poems published with it in 1826, and a written Criticism of the volume, 4 pp. 4to (? by John Kenyon); and a copy of the Book, presented by Miss Barrett's father to John Kenyon, and by him to Robert Browning, *with inscriptions, original boards, uncut* Gomstein

*** The other poems, of which the auto. MSS. are included in this lot, are the Lines on the Death of Lord Byron (*incomplete*), and two MSS. of Lines on a Portrait of Riego's Widow; in all 6 pp. 4to.

41. 0. 0 118 BARRETT (Miss E. B.) A Drama of Exile, Auto. MSS. of portions of this dramatic Poem, about 50 pp. 8vo Maggs

40. 0. 0 119 BARRETT (Miss E. B.) Poems, mostly early, believed to be unpublished, Auto. MSS. on 28 pp. folio and 4to, with some Poems, apparently not autograph, 6 pp., *dated* 1817 Sotheran

*** The titles of the auto. poems are Rime and Reason, The Vision of Epicurus, Meditations, Fragment of an Essay on Woman, To my Sister on her Birthday, On the Present State of Greece, Upon a Piece of the Palm that grows on the top of the Acropolis at Athens, The Rose and Zephyr, Fortune Telling, etc.

78. 0. 0 120 BARRETT (Miss E. B.) Poems, mostly early, believed to be unpublished, Auto. MSS. on about 40 pp. 4to do

*** The titles of the poems are: The Poets' Enchiridion, The Poets' Record (Two MSS. and a fragment), The Suliot Boy, A Sunset, Kings, Hymns sung on the occasion of the annual sermon for the benefit of the Sabbath school, Verses written in the Olney Hymn-book, The Appeal, The Statesman's Funeral (on the death of the Rt. Honble. George Canning, 1829), etc.

28. 0. 0 121 BARRETT (Miss E. B.) A large number of Auto. Fragments of Poems (*mostly early and probably unpublished*), including portions of the auto. MS. of Leila, a tale in verse, songs, moral and philosophical poems, etc. *a parcel* Dobell

796. 11. 0
29. 0. 0 122 BARRETT (Miss E. B.) A large Collection of Auto. Fragments of Prose, including sketches for a tragedy (? Psyche), fragments of Novels, Anecdotes, Essays, Translations, etc. *a large parcel* Sotheran

5. 5. 0 123 BARRETT (Miss E. B.) Auto. Draft of a Letter, entitled "A Thought on Thoughts," 9½ pp. 4to, addressed to the editor of the *New Monthly Magazine* Maggs

35. 0. 0 124 BARRETT (Miss E. B.) A large number of Auto. Scraps in prose and verse, *mostly too fragmentary to be classified, but many of considerable interest* *a parcel* Meynell

1. 4. 0 125 [BARRETT (Miss E. B.)] LINES, H. H. Pencil Drawing of Hope End, Miss Barrett's early home, *dated Apl.* 11, 1877 Lash

2. 8. 0 126 BRIGHT (John) Auto. Transcript of John Logan's poem "To the Cuckoo," 28 lines, 2 pp. 8vo, endorsed by Browning with a note (dated *March* 23, 1867) of the reason why Bright sent the poem, namely that, in an argument as to the respective merits of Logan's and Wordsworth's poems to the Cuckoo, Bright, in opposition to Browning, supported the claims of the former; and a covering note from Lady Hobart, at whose house they had met (2) Sotheby

7. 0. 0 127 BROWNING (Robert) father of the poet, 1781-1866, various Auto. MSS., several illustrated by himself with grotesque drawings, including many notes on literary topics, etc. Fairfax Murray

*** It is well known that Browning's father sometimes wrote on the same subjects as his son; for instance, he began to compose a poem on the Pied Piper, and suggested the plot of a romance on Sordello; it is, therefore, not surprising to find among these papers one on "Sludge the Medium," with grotesque illustrations; it seems to resemble, in parts, his son's famous poem, but there is nothing to show whether father or son first chose the subject or found the name. There is also an amusing set of illustrated verses called "The Anatomical Parish," written to teach his grandson the names and positions of the principal bones of the human body; such a rhyme as the following is not unworthy of his son:

And in vestry affairs that the clerk Gastroenemius
In all parish matters so very abstemious.

2. 8. 0 128 BROWNING (R.) father of the poet, Twelve A. L. s. 45 pp. 8vo, to his son and daughter, chiefly about obscure points of mediæval papal history; one letter congratulates his son and daughter-in-law on the birth of their son (13) do

*** In view of the use which Browning made of the "Roman murder story," it is interesting to find that one letter discusses at length the mystery of a murder at the house of Mr. Kent, at Roade, which thrilled England in 1859; the writer even made a plan of the house (*included in this lot*), which bears a note in his son's writing of the circumstances in which it was made.

878. 16. 0

5. 0. 0 129 BROWNING (R.) father of the poet, "The Nomenclator," Two Auto. MSS. of about 350 pp. 8vo, with an A. L. s. 3 pp. 8vo [*n. d. but* 1855], from his son about the work, and a preface, 3¼ pp. 8vo, by Mrs. Browning Sabin

*** This work was intended to facilitate reference to any name in the Old Testament, and Browning's letter refers to negotiations undertaken with a view to getting it published. He also sends the title-pages of the two volumes of "Men and Women."

245. 0. 0 130 BROWNING (Mrs. E. B.) A LARGE PACKET of A. L. s. to Miss Mitford, authoress of "Our Village," probably between Three Hundred and Four Hundred Letters, *mostly unpublished* do

*** In her "*Recollections of a Literary Life*," Miss Mitford has left an interesting account of her first meeting with Miss Barrett in 1836, and from that date till the death of the elder lady in 1855 the two were on terms of intimate friendship. It was she who gave Miss Barrett her little dog "Flush," which she carried with her when she left her father's house on Sept. 19, 1846. It was to Miss Mitford, again, that Mrs. Browning entrusted the printing of the "*Sonnets from the Portuguese*," and she wrote of her to Ruskin after her death that:

> It was a great, warm, outflowing heart, and the head was worthy of the heart.

FORTY-NINE OF THESE LETTERS have been published by Sir F. G. Kenyon in the "Letters of Elizabeth Barrett Browning," 2 vol. 1897, the rest are believed to be unpublished.

135. 0. 0 131 BROWNING (Mrs. E. B.) A Correspondence with Hugh Stuart Boyd, the blind scholar, whose friendship with the authoress is commemorated in her poem "Wine of Cyprus," and in three sonnets expressly addressed to him do.

*** They seem to have become acquainted about 1826, when Boyd was living at Great Malvern, where Miss Barrett used frequently to visit him, reading and discussing Greek literature with him. especially the works of the Greek Christian Fathers. He died on May 10, 1848.

There are about TWO HUNDRED AND FORTY LETTERS in the handwriting of Miss Barrett (*including some written for Mr. Boyd and his wife*), and about One Hundred and Seventy from Mr. Boyd to her.

SIXTY-SIX OF THESE LETTERS have been published by Sir F. G. Kenyon; the rest are believed to be unpublished.

70. 0. 0 132 BROWNING (Mrs. E. B.) ONE HUNDRED AND TWO LETTERS to Mrs. Martin, 1832-61; and Two Letters, 6 pp. 8vo, to her from Robert Browning Hornstein

*** Mrs. Martin was a life-long friend, the acquaintance probably having been made while the Barretts were at Hope End and the Martins living near Tewkesbury.

SEVENTY-ONE LETTERS addressed to her are printed in Sir F. G. Kenyon's collection.

1333. 16. 0

133 BROWNING (Mrs. E. B.) upwards of FIFTY LETTERS to John Kenyon, with three Letters to him from Robert Browning, one from Sarah Coleridge, and one letter from him to Mrs. Browning before her marriage — Sabin

65. 0. 0

*** John Kenyon played a very important part in the lives of the Brownings. He was a schoolfellow of Browning's father, and it was through him that the poet first met his future wife. After their marriage he assisted them financially and made them a generous legacy in his will. "Aurora Leigh" was partly written at his house in the Isle of Wight and is dedicated to him.

One of Robert Browning's letters refers at some length to the picture of Andrea del Sarto in the Pitti Palace, which Kenyon wanted Browning to get copied, and which inspired Browning's poem; the writer complains that copyist's terms are exorbitant. TWENTY-SEVEN LETTERS to Kenyon are printed in Sir F. G. Kenyon's collection.

66. 0. 0 134 BROWNING (Mrs. E. B.) FIFTY-FIVE LETTERS and Three Fragments to Mrs. Jameson, authoress of "Sacred and Legendary Art," Nine Letters from her to Mrs. Browning, and Four Letters to her from John Kenyon (68) — do

*** Miss Barrett does not appear to have met Mrs. Jameson till 1844, but from that date till the latter's death on March 17, 1860, they were very close friends. It will be remembered that the Brownings travelled with her from Paris on their first visit to Italy, and owed much to her kindness.

THIRTY-ONE LETTERS to Mrs. Jameson are printed by Sir F. G. Kenyon.

12. 10. 0 135 BROWNING (Mrs. E. B.) SEVENTEEN LETTERS to Miss Thomson, afterwards Mme. Emil. Braun — B. F. Stevens

*** Miss Thomson was a friend of Kenyon's, and in 1845 edited an anthology to which she invited Miss Barrett to contribute. After her marriage she visited the Brownings in Florence with her husband.

Four letters to Miss Thomson are printed by Sir F. G. Kenyon.

22. 10. 0 136 BROWNING (Mrs. E. B.) A. L. s. 4 pp. 8vo, *n. d.* [*April*, 1857], to Napoleon III, in an envelope endorsed by Miss Browning "never sent" — Sabin

*** A dignified and touching letter, asking the Emperor to pardon Victor Hugo, who was at this time living in exile in Jersey; it is reproduced in facsimile in the "Letters of Elizabeth Barrett Browning":

> I am only a woman, and have no claim on your Majesty's attention, except that of the weakest on the strongest. Probably my very name as the wife of an English poet, and as named myself a little among English poets, is unknown to your Majesty. I never approached my own sovereign with a petition, nor am skilled in the way of addressing kings, yet having, through a studious and thoughtful life, grown used to great men (among the dead at least), I cannot feel entirely at a loss in speaking to the Emperor Napoleon, etc.

9. 0. 0 137 BROWNING (Mrs. E. B.) Letters to her from Fanny Kemble, Hatty Hosmer, the American lady-sculptor, Vernon Lushington, etc., Poems addressed to her by G. P. R. James, and others; letters about her to Robert Browning *a parcel* — Hellman

1508. 16. 0

6. 10. 0 138 Browning (Mrs. E. B.) Note Book containing 45 pp. (a few in pencil) of passages copied from various authors in her handwriting Meynell

*** The passages copied include fourteen poems by William Blake, passages from Schlegel's course of dramatic criticism, the Elizabethan dramatists, Swedenborg, Bishop Andrewes, Fuller's "Holy State."

52. 0. 0 139 Browning (Mrs. E. B.) Two Note Books, one presented by her sister Arabel, with inscription, containing the first very rough autograph drafts for "Aurora Leigh," which was apparently at first to have been called "Aurora Vane," and other poems, in all about 470 pp. 8vo Sabin

*** The other poems include: "The Dead Rose," "Not Gay," "How a lady should love," "Hector in the Garden," "Sonnets on the Silence," "Flush or Faunus," "The Finite and Infinite," "The Runaway Slave," Stanzas on Life, Loving, etc. The MS. of "Aurora Leigh" is full of erasures and in parts quite illegible.

33. 0. 0 140 Browning (Mrs. E. B.) Two Note Books, containing about 175 pp. of her auto. poems and notes Edwards

*** The poems are all written after her marriage, and include rough drafts of some of her latest poems included in "Poems before Congress," such as "Napoleon III in Italy," "Italy and the World," "The Dance," etc.; or uncollected such as "The Musical Instrument," "King Victor Emmanuel entering Florence," "The Sword of Castruccio Castracani." There are also fair copies of earlier poems: "The Morning at Sea," "A Child's Thought of God," "Calls on the Heart," "Confessions," "Wisdom Unapplied," "The Runaway Slave at Pilgrim's Point," and translations from Homer, Hesiod and Heine.

One of the books was used for scribblings by R. W. B. Browning as a child.

50. 0. 0 141 Browning (Mrs. E. B.) Two small Note Books, one containing about 60 pp. of Auto. Notes, many in Greek, mostly on Greek literature; the other bears the inscription "To my dearest Ba, from her affec^te^ Arabel—to write her notes, preparatory to the *great work on Italy!* Feb. 19, '47," and contains Auto. Notes of Italian painters, and pencil sketches by Mrs. Browning; and two Pencil Portraits, one of "Penini," perhaps by Mrs. Browning (4) Agnew

*** The sketches are extremely interesting, since they recall the places visited by the Brownings in Italy. Slight sketches of Bagni Caldi and of wooded hills on the way to Prato Fiorito recall their summer visits to the Bagni di Lucca in 1849 and 1853; others, of Vallombrosa, remind us of their attempt to spend the summer there in 1847, a project foiled by the abbot, whom Mrs. Browning, in a letter to Mrs. Jameson, called "an austere man, jealous of his sanctity and the approach of women." And, finally, there are sketches of Byron's favourite seat in the gardens of the Villa Salurro, near Genoa, and of Mme. de Warens' villa, Les Charmettes, near Chambéry, where Rousseau, in his early days, found a refuge, to remind us of the interest in things and places associated with great men of letters, which the Brownings never failed to show.

1650. 6. 0

62. 0. 0 142 BROWNING (Mrs. E. B.) PROMETHEUS BOUND, a Dramatic Poem, translated from the Greek of Æschylus, Auto. MS. 50 pp. 4to, with other MS. relating to the same (*probably written by her brother, George Barrett*), 9 pp. 8vo; and AUTO. NOTES BY ROBERT BROWNING on the translation, 7½ pp. 8vo Stonstein

*** Browning's notes are chiefly on grammatical points, and at the close he says:

And so it is all magnificently rendered. The above attempts at notification are the merest stoppings for a moment where I did not know my old path thro' the text again. . . . If the work were mine, I should be happy and proud, and let it alone. . . . This is not the opportunity I waited for to say my humble say on your works. Æschylus is here, and I would find you alone. As it is, take my true praise and congratulations.

96. 0. 0 143 BROWNING (Mrs. E. B.) Auto. Criticisms on some of her husband's poems, 56 pp. 8vo, EXTREMELY INTERESTING Sabin

*** The poems criticised are the following: "The Flight of the Duchess," "Luria," "A Soul's Tragedy," "The Englishman in Italy," "The Italian in England" ("A serene, noble poem this is—an heroic repose in it—but nothing to imagine queries out of, with whatever good will"), "Pictor Ignotus," "The Confessional," "Ghent to Aix," "Time's Revenges," "Saul," "The Flower's Name," "The Boy and the Angel," "The Bishop orders his Tomb at St. Praxed's Church," "The Laboratory."

"Ghent to Aix" seems to have fascinated Mrs. Browning, as it has fascinated so many other readers, and she devotes 2 pp. to its eulogy:

You have fairly distanced the rider in "Rookwood" here—not that I should think of saying so if we had not talked of him before. You hear the very trampling and breathing of the horses all through—and the sentiment is left in its right place through all the physical force and display. Then the difficult management of the *three* horses, of the *three* individualities—and Roland carrying the interest with him triumphantly. I know you must be fond of this poem; and nobody *can* forget it who has looked at it once; etc.

54. 0. 0 144 BROWNING (Mrs. E. B.) Her photograph presented to her husband, with her Auto. inscription; Auto. Copy of a Note by Carlyle on Browning; and an Auto. Note to her from her husband (3) Maynell

*** The photograph, which is stained and dirty, is inscribed:

Elizabeth Barrett Browning—for R. B. only—with all her love and very little likeness.—Sept. 17, 1858.

It does not appear ever to have been reproduced.

The note from Carlyle contains the following, in Mrs. Browning's writing:

Chelsea, 16 *Feby.*, 1851.—If at Florence you know the poet Browning (one of the bravest and most gifted English souls now living), I will send my affectionate remembrances to him.

and in Robert Browning's writing:

. . . . written to a friend of his, who showed it to E. B. B., who characteristically would preserve what I ought to destroy.—Aug. 13, '85, R. B.

Browning's other note to his wife is as follows:

DEAREST,—You will find a letter from Arabel [her sister]. I noticed the *black* seal, and, knowing your ways, could not help breaking it, to be able to save you even a moment's fear by telling you, as I now can, that it is *all right*—as the first line—all I read—convinces me. Won't you forgive me, for the true motive's sake?—Your own R. B.

1862. 6. 0

48. 0. 0 145 Browning (Mrs. E. B.) Translations, Auto. MSS. 38 pp. 8vo and 4to, including an early version of a portion of Horace's "Ars Poetica" and translations of the first book of Dante's "Inferno," the opening lines of the "Iliad," and the following translations included under that heading in the collected works, some incomplete: "Cyclops and Galatea," "Paraphrases of Apuleius," "Cupid and Psyche," "Bacchus and Ariadne," from Nonnus and Hesiod, "Hector and Andromache" (portions of two versions), "The Daughters of Pandarus," and "Anacreon's Ode to the Swallow" Sabin

38. 0. 0 146 Browning (Mrs. E. B.) Auto. MS. of Poems, apparently not included in the collected edition of her works, 28 pp. 8vo and 4to, including several duplicates B. F. Stevens

*** The poems include the following: "A true dream, dreamed at Sidmouth, 1833," "A Night Watch by the Sea," "The Maiden's Death," and "To my friend the Rev. G. B. H. [George Barrett Hunter], with my poems omitting his name."

23. 10. 0 147 Browning (Mrs. E. B.) Two Note Books, containing rough drafts or fair copies of some of her latest poems and translations, about 60 pp. 8vo and 4to Maggs

*** The poems and translations include, "The Favourers," "The New Amadis," "The Little Field Rose," "Prometheus," "Anacreon's Grave," "The Divine," "The Singer," "The Violet," "The Erl King," "The Fisherman," "The King in Thule," "Eagle and Dove," "A Lament for Adonis," etc.

3. 3. 0 148 Browning (Mrs. E. B.) An Album containing photographs of contemporary politicians, mostly with the name pencilled underneath by Mrs. Browning; and another Album containing dried flowers sent to her from Palestine (2) Elkin Mathews

*** The photographs are a characteristic selection, including Napoleon III, Gladstone, Palmerston, Cavour, Pius IX, etc.; of personal friends there are only W. S. Landor and Seymour Kirkup.

82. 0. 0 149 Browning (Mrs. E. B.) "Casa Guidi Windows," part II, Auto. MS., 31 pp. 8vo; and fragments of the Auto. MS. of part I, 36 pp. Sabin

62. 0. 0 150 Browning (Mrs. E. B.) Casa Guidi Windows, another, apparently an earlier MS. incomplete, 85 pp. 8vo, the first book being called "A Meditation in Tuscany" do.

88. 0. 0 151 Browning (Mrs. E. B.) Poems before Congress, Auto. MS. of the poems included in this, the last volume of poetry published by Mrs. Browning, the original MS. used by the printers, 43½ pp. do.

*** This MS. is, unfortunately, incomplete: it lacks the last five stanzas of "The Dance." Of "A Curse for a Nation," the poem which excited so much resentment, there is a printed version (*probably from a magazine*), with numerous auto. corrections, from which the poem was apparently printed in "Poems before Congress." There is also an early MS. of the poem as it was originally published.

2206. 19. 0
1130. 0. 0 152 BROWNING (Mrs. E. B.) "SONNETS FROM THE PORTUGUESE," AUTO. MS. of Forty-three Sonnets, the original MS. from which they were printed (*probably in* 1850), with the printer's marks Quaritch

*** "Sonnets from the Portuguese" were first printed at Reading, in 1847, under the title of "Sonnets," and they were included in the Collected Poems published in 1850 under their present title. There are now 44 sonnets, but no. 43 (of which there is no MS. in this Lot) was not included in the edition of 1850.

620. 0. 0 153 BROWNING (Mrs. E. B.) Catarina to Camoens, Auto. MS. early Draft, and Sonnets from the Portuguese, Auto. MSS. of 27 of the Sonnets, *probably also early drafts*; in all 29½ pp. 8vo Sabin

*** The "Sonnets from the Portuguese" are simply headed "Sonnets," as in the Reading edition of 1847; it was Robert Browning who chose the name by which they have become famous, taking the idea from the poem Catarina to Camoens, which was one of his favourites.

190. 0. 0 154 BROWNING (Mrs. E. B.) "Last Poems," Auto. MSS. of all the poems included under that heading in her Collected Works, except "The Best Thing in the World," "North and South," and "My Heart and I" (*see below*), 79 pp. 8vo, of Mrs. Browning's MS. do.

*** The poems include, "Little Matie," "A False Step," "Void in Law," "Lord Walter's Wife," "Bianca among the Nightingales," "My Kate," "A Plea for the Ragged Schools of London" (with a copy of the poem as originally printed in the form of a pamphlet), "May's Love," "Amy's Cruelty," "My Heart and I" (*in the handwriting of G. P. R. James*), "Where's Agnes," "De Profundis," "A Musical Instrument," "King Victor Emmanuel entering Florence, April, 1860," "The Sword of Castruccio Castracani," "Summing up in Italy," "Died . . . .," "The Forced Recruit," "Garibaldi," "Only a Curl," "A View across the Roman Campagna," "The King's Gift," "Parting Lovers," "The Childless Poetess" (afterwards called "Mother and Poet"), "Nature's Remorses."

930. 0. 0 155 BROWNING (Mrs. E. B.) "AURORA LEIGH," ORIGINAL AUTO. MS. from which the poem was printed, about 410 pp. 8vo (*numbered up to* 419, *but pp.* 291-9 *omitted*), *plain brown morocco, by Proudfoot, with the Browning coat-of-arms on the upper cover, t. e. g.* Quaritch

*** In addition to the poem, this volume includes the title-page and dedication to John Kenyon. Page 347, in Book 8, is inserted from another manuscript, probably for the sake of the following inscription:

Read this Book, this divine Book, Wednesday night, July 9th, '56.—R. B., 39, Devonshire Place.

An amusing story is told of this manuscript by Lady Ritchie. When the Brownings came to England in 1855, it was packed in a box with Penini's velvet trousers; the box went astray for a time, and Mrs. Browning was far more agitated about the loss of her son's clothes than of her own manuscripts.

[*See Illustrations.*]

Dedication
to
John Kenyon Esqre.

The words 'cousin' and 'friend' are constantly occurring in this poem, the last pages of which have been finished under the hospitality of your roof, my own dearest cousin and friend; — cousin and friend, in a sense of less equality and greater deservingness than Romney's was.

Ending therefore, and preparing once more to quit England, I venture to leave in your hands this book, the most mature of my works, into which my highest convictions upon life and art have entered: that as, through my various efforts in literature and steps in life, you have believed in me, borne with me, & been generous to me, so far beyond the common rules of mere relationship or sympathy of mind, you may kindly accept in sight of the public, this poor sign of esteem, gratitude & affection, from your unforgetting

October 17. 1856. EBB.
39. Devonshire Place.

No. 155.

As some drowned city in some enchanted sea,
Cut off from nature, - drawing you who gaze
With passionate desire, to leap & plunge
And find a sea-king with a voice of waves,
And treacherous blue eyes, and slippery locks
You cannot kiss but you shall bring away
Their salt upon your lips - The Duomo-bell
Strikes ten as if it struck ten fathom down! -
So deep! and fifty churches answer it
The same with fifty various instances -
Some gaslights tremble along the squares & streets.
The Pitti's palace-front is drawn in fire.
And past the quays, Maria Novella's place,
In which the mystic obelisks stand up -
Triangular pyramidal [illegible]
On a single tune of brazen tortoises,
To guard that fair church, Buonarotti's bride
That stares out from her large blind dial-eyes,
Her quadrant & armillary dials, black
With rhythms of many suns & moons, - in vain
Enquiring for as rare a soul as his, -
Mettinks I have plunged, - I see it all so clear
- And oh, my God .. the sea-king! -
In my ears
1379 The sound of waters. There he stood, my king.

(Read this Book, this divine Book, Wednesday night July 9th '56. R.B. 39 Devonshire Place.)

No. 155.

5076. 19. 0

156 Browning (Mrs. E. B.) A large number of Auto. Poems, Proof Sheets with auto. corrections, etc. *apparently a portion of the copy from which the edition of* 1850 *was printed, some of the directions to the printers being in the handwriting of Robert Browning, in an old black leather case* Saltzman

72. 0. 0

*** The chief MSS. amounting in all to about 42 pp. are the following: Advertisement to the New Edition, Life, A Sabbath Morning at Sea, Hiram Power's Greek Slave, The Mask, Calls on the Heart, Wisdom Unapplied, Human Life's Mystery, A Child's Thought of God, The Claim, Life and Love, Inclusions, Insufficiency, Confessions, The Runaway Slave at Pilgrim's Point and A Child's Grave at Florence.

Of the printed poems the following contain numerous important auto. corrections: Memory and Hope, The Exile's Return, Cowper's Grave, Sounds, The Name, My Doves, The Soul's Travelling, An Island, The Virgin Mary to the Child Jesus, A Romance of the Ganges, etc.

36. 0. 0 157 Browning (Mrs. E. B.) Sonnets, Auto. MSS. 24 pp. *some duplicates* B. F. Stevens

*** The Sonnets included are: Hugh Stuart Boyd, His Blindness, Legacies, His Death; Life, Heaven and Earth, The Prospect, Love, Hiram Power's Greek Slave, Future and Past, Finite and Infinite, Two Sketches, A Thought, The Soul's Expression, Flush or Faunus, The Prospect, Poet and Child, and Mountaineer and Poet.

82. 0. 0 158 Browning (Mrs. E. B.) Auto. MSS. of various Poems, in all 36 pp. 8vo and 4to (*some duplicates, many incomplete*), including a List of Poems sent to magazines, Preface to the American edition, Title-page to Aurora Leigh, The Brown Rosary, L. E. L.'s Last Question, The Cry of the Children, and The Runaway Slave at Pilgrim's Point do

28. 0. 0 159 Browning (Mrs. E. B.) Auto. MSS. of various Poems, in all about 40 pp. 8vo and 4to (*some duplicates, many incomplete*), including The Gorse, Lessons from the Gorse, A Dead Rose, A Sabbath Morning at Sea, Hector in the Garden, The Fable of the Rose (afterwards called "A Lay of the Early Rose"), A Madrigal of Flowers, The Sword of Castruccio Castracani; and some unpublished Poems, including The Queen in Scotland, Mr. Rogers, and The Young Girl's Song (the latter being translated from Balzac) Maggs.

22. 0. 0 160 Browning (Mrs. E. B.) Auto. MSS. about 33 pp. 8vo (*some duplicates, some incomplete*), including the following Poems: The Claim, A Mask, Confessions, How a Lady should Love, Calls on the Heart, The Child's Grave in Florence, Valediction, and The Lady's Yes do

26. 0. 0 161 Browning (Mrs. E. B.) Auto. MSS. of various Poems, about 33 pp. 8vo and 4to (*some duplicates, some incomplete*), including The Despair and Rebuke, Pan is Dead, Wisdom Unapplied, Voyd in Law, and The Sword of Castruccio Castracani Maynell

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22. 0. 0 162 BROWNING (Mrs. E. B.) FOURTEEN LETTERS to H. F. Chorley; and BROWNING (R.) Three A. L. s. 6 pp. 8vo, to the same; one with a P.S. by Mrs. Browning B. F. Stevens

*** Chorley was a contributor to the *Athenæum*, and Mrs. Browning's letters are largely taken up with literary matters. He was also, however, a musical critic, and Robert Browning's letter, written in 1853 from the Bagni di Lucca, is full of news of Italian music. Chorley was one of the trustees of the Brownings' marriage settlement, to which two of the letters refer. Twelve letters to Chorley are printed by Sir F. G. Kenyon, but one of these has since been given to the British Museum.

70. 0. 0 163 BROWNING (Mrs. E. B.) Upwards of ONE HUNDRED AND TWENTY LETTERS to Miss Sarianna Browning; and Eight Letters, 14 pp., from ROBERT BROWNING Morison

*** Most of these letters are naturally taken up with family matters, the death of Miss Browning's mother, in March, 1849, being the subject of several. But there are also references to the copying by Miss Browning of the MSS. of her brother and sister-in-law. The later letters are full of stories of the sayings and doing of Mrs. Browning's child. THIRTY-FIVE OF THE LETTERS are printed by Sir F. G. Kenyon.

120. 0. 0 164 BROWNING (R.) Twelve Letters to Miss Euphrasia Fanny Haworth; and Browning (Mrs. E. B.) Fifty-Four Letters to the same (66) Fairfax Murray

*** Browning met Miss Haworth, who lived near Elstree, while staying with Macready about 1836, and she remained his friend till her death in 1883. His letters include a very interesting and important letter of 1838 (*printed by Mrs. Orr*), which gives an account of his foreign travels, and speaks at length of his love of flowers, and identifying the reference to Miss Haworth in Sordello, where she is addressed as "My English eyebright." Another mentions "Pauline," and the writer's friendship with W. J. Fox; and yet another includes the first seven lines of "In a Gondola," written for a picture by Maclise. But the finest of all is the very pathetic letter which he wrote on July 20, 1861, describing his wife's last illness and death. This, and several of the other letters, are published wholly or in part by Mrs. Orr.

Mrs. Browning's letters are all written after her marriage. They contain much talk of literature and of spiritualism, as well as more personal news. There is also a reference to Miss Haworth's portrait of Penini playing the piano.

TWENTY-ONE OF MRS. BROWNING'S LETTERS are published by Sir F. G. Kenyon.

360. 0. 0 165 BROWNING (R.) About ONE HUNDRED AND FORTY LETTERS, and Mrs. BROWNING, upwards of ONE HUNDRED LETTERS, to Miss Isa Blagden do.

*** Miss Blagden was perhaps the Brownings' most intimate friend in Florence: it was her villa at Bellosguardo which suggested the one described in "Aurora Leigh"; she accompanied the Brownings.

or that you should by no means come for me tomorrow. It is dreadful .. dreadful .. to have to give pain here by a voluntary act — for the first time in my life.

Remind your mother & father of me affectionately & gratefully — & your sister too! Could she think it too bold of me to say our sister, if she had heard it on the last page?

Do you pray for me tonight, Robert? Pray for me, & love me, that I may have courage, feeling both —

Your own Ba —

The boxes are safely sent — Wilcox has

been perfect to me — And I recalling her "timid" & afraid of her timidity! I begin to think that none are so bold as the timid, when they are fairly roused.

No. 166.

Monday night —

At from half past three, to four, then — hour will not, I suppose, be too late — I will not write more — I cannot — By tomorrow at this time, I shall have you only, to love me — my beloved! —

You only! — As if one said God only! — And we shall have Him beside, I pray of Him —

I shall send to your address our New Cross ~~[illegible]~~ you Hanmer's poems — & the two dear books you gave me, which I do not like to leave here

& am afraid of hurting by letting them ask me — tell you ask our sister to put the parcel into a drawer, so as to keep it for us?

Your letters to me I take with me, let the 'ounces' cry out aloud, ever so. I tried to leave them, & I could not — That is, they would not be left — it was not my fault — I will not be scolded,

Is this my last letter to you, ever dearest? — Oh — if I loved you less — a little, little less —

Why I should tell you that our marriage was invalid, our right to be —

No. 166.

own self, and for the first time, my feeling rises altogether - I do, as I say, love these Books with all my heart - and I love you too: do you know I was once not very far from seeing — really seeing you? Mr Kenyon said to me one morning "would you like to see Miss Barrett?" — then he went to announce me, — then he returned.. you were too unwell — and now it is years ago — and I feel as at some mis-toward passage in my travels — as if I had been close, so close, to some world's-wonder in chapel or crypt — only a screen to push and I might have entered — but there was some slight — so it now seems — slight — just-sufficient bar to admission, and the half-opened door shut, and I went home my thousands of miles, — and the sight was never to be!

Well, these Poems were to be — and this time thankful joy and pride with which I feel myself

Yours ever faithfully,

Robert Browning.

New Cross, Hatcham, Surrey.

I love your verses with all my heart, dear Miss Barrett, — and this is no off-hand com=plimentary letter that I shall write, whatever else, no prompt matter-of-course recognition of your genius and there a graceful and natu=ral end of the thing = since the day last week when I first read your poems, I quite laugh to remember how I have been turning and turning again in my mind what I should be able to tell you of their effect upon me — for in the first flush of delight I thought I would this once get out of my habit of purely passive enjoyment, when I do really enjoy; and thoroughly justify my admi=ration — perhaps even, as a loyal fellow=craftsman should, try and find fault and do you some little good to be proud of hereafter! — but nothing comes of it all — so into me has it gone, and part of me has it become, this great living poetry of yours, not a flower of which but ~~has~~ took root and grew — oh, how different that is from lying to be dried and pressed flat and prized highly and put in a book with a proper account at top and bottom, and shut up and put away — and the book called a "Flora," besides! After all, I ~~shall~~ ~~be~~ need not give up the thought of doing that, too, in time; because even now, talking with whoever is worthy, I can give a reason for my faith in one and another excellence, the fresh strange music, the affluent language, the exquisite pathos and true new brave thought — but in this addressing myself to you, your

No. 166.

LOT 165—*continued.*

to the Bagni di Lucca in 1857, and nursed Lytton through a dangerous illness there; and it was she who helped Browning to settle his affairs in Florence after his wife's death, and won his lasting gratitude by her sympathetic and efficient help. TWENTY-FOUR OF MRS. BROWNING'S LETTERS are printed by Sir F. G. Kenyon.

After Browning's return to London he made a practice of writing to Miss Blagden on the 19th of every month, and this habit continued till her death in 1872. His letters are largely concerned with his daily doings, his son, his health, his furniture left in Florence, etc., but there are many interesting references to things and people of social and literary interest. He mentions, for example, a call of four hours duration paid him by Swinburne, a meeting with Thackeray a fortnight before the latter's death, and going with Dickens to see the illuminations on the Prince of Wales's marriage.

6550. 0. 0 166 BROWNING (ROBERT AND ELIZABETH BARRETT) THE LOVE LETTERS, a series of Two Hundred and Eight-four from Robert and Two Hundred and Eighty-seven from Elizabeth Barrett Browning, *in the original cases where they were always kept until sent for publication, her letters being kept by him in a marqueterie box, and his by her in a collapsible gold tooled leather case* Sabin

*** It is impossible to exaggerate the importance of this, probably the most famous series of letters in the world. We may, however, point out that it is unique in a double sense, for not only are these the only love letters which have passed between two great poets, but also they are the only letters which passed between Browning and his wife, for after their marriage they were never separated for a day. We reproduce the first and last letters of the series.

[*See Illustrations.*]

8. 10. 0 168 BROWNING (R.) and MRS. BROWNING. Copy by Robert Browning of a Letter written by his wife to John Forster [*May* 1860], (printed in the Letters of Mrs. Browning, II, 383); Copy, also by Browning, of an allusion to his wife in "The Parisians" as "the greatest of English poetesses married to a great English poet"; and Copy by him, in pencil, of a Poem to her on her later sonnets; in all 6 pp., 8vo and 4to Dove

55. 0. 0 169 BROWNING (R.) A. L. s. 2¼ pp. 8vo, from *New Cross, Hatcham*, to Mr. Kenyon, *n. d.* [1843], *with envelope*, on which Miss Barrett has written "Mr. Browning's autograph" Young

*** This is a very important letter, marking a step forward towards the acquaintanceship between Browning and his future wife.

Miss Barrett sent the MS. of her poem "Dead Pan" to her cousin, Mr. Kenyon; he forwarded it to Browning, whom he knew well, and to whom he had often spoken of Miss Barrett. This letter is Browning's letter of thanks, sent by Kenyon to his cousin, and retained by her as an autograph. Afterwards she

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LOT 169—*continued.*

sent it to R. H. Horne, who had criticized the "Dead Pan," in order that he might see the opinion of a poet "whom they both admired":

Thank you very heartily for the leave to read (and re-read) the noble verses I return. *Most* noble! And what famous versification! The grand rhymes *pair* in virtue of their essential characteristics only, and the *accidents* (of a mute or a liquid) go for nothing, just as tree matches with tree in a great avenue, elm-bole with elm-bole, let the boughs lie how they may; etc.

3. 0. 0 170 BROWNING (R.) Auto. Draft, 1 p. folio, of his Letter of thanks, written in Latin, for the degree of M.A. conferred on him by the University of Oxford in 1867 Maggs

3. 5. 0 171 BROWNING (R.) Rough Draft of an A. L. s. 2 pp. 8vo (*one page in verse*), to the Editor of the *Pall Mall Gazette*; the verses, 12 lines, which are on the subject of Art, are a translation from Pindar's seventh Olympian, Epode III. The quotation, according to the letter, "immediately precedes the passage which was illustrated, some years ago, by one of the finest pictures of the President." Meynell

48. 0. 0 172 BROWNING (R.) Eleven A. L. s. (*some signed with initials only*), ten *with envelopes*, 43 pp. 8vo, *Oct.-Nov.* 1876, to Miss Egerton-Smith; and another, 2½ pp. 8vo, *March* 5, 1869 Young

*** Intimate letters written to a lady who was at this time one of the closest friends of Browning and his sister. In 1876 they had all been spending the summer together in Arran, and these letters were written after the Brownings had returned to London, while Miss Smith was still in Scotland. There is much talk in them of musical matters, in which both the writer and recipient were deeply interested: they used to visit concerts regularly together. An interesting reference is made to some portraits:

Our two portraits are hung up in the dining-room. I wonder how they will strike you. It is my belief that posterity will pronounce me a puzzle in that respect, no two transcripts of my respectable features being alike.

The Brownings again spent the summer with Miss Smith, this time in Switzerland in the following year; her sudden death on Sept. 14, a few days after the friends had been discussing the immortality of the soul, occasioned Browning's poem "La Saisiaz." The letter of 1869 describes an interview of the writer with Queen Victoria.

5. 5. 0 173 BROWNING (R.) Nine Pencil Sketches, in a small paper-backed book, and Two Drawings on a loose sheet of paper; with the book is a slip of paper with pencilled inscription by his father, "Sketches by R. Browning, author of Paracelsus, etc., when a child," and a lock of his hair when young Sotheran

*** The drawings are spirited and rather grotesque, being obviously much influenced by his father's caricatures. They include drawings of a quack, a man on horseback who has lost his wig, another attacked by a bird, two men playing violins, men singing, a clergyman reading prayers, etc.

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6. 10. 0 174 BROWNING (R.) Account with his publisher, Edward Moxon, of the sale of "Sordello," 1855 Morison

*** It appears from this account that of an edition of 500 copies, only 157 had been sold, while 86 had been given away to reviewers and friends since the publication of the poem in 1840.

2. 10. 0 175 BROWNING (R.) Auto. Character of Ferdinando Romagnoli, the writer's servant, 1 p. 8vo, *Sept.* 5, 1861; and Romagnoli's Marriage Licence from the Archbp. of Florence, with Auto. Note by Browning on the back, stating that he was married in Paris on July 11, 1855, to Elizabeth Wilson Maggs

*** Wilson was Mrs. Browning's maid who accompanied her when she left her father's house, and always travelled with her. There are many references to her in Mrs. Browning's letters. In 1859, when Browning undertook the care of W. S. Landor, Wilson and her husband, who was also in the Brownings' service, went to keep house for him, and remained in charge of him till his death.

1. 5. 0 176 BROWNING (Robert) Lock of Hair, in an envelope with Auto. inscription by Robert Browning: Barnum

Ba. told me years ago that the widow of Riego sent her a lock of her own hair as all the acknowledgment she could make for some verses of Ba. upon Riego. This must be the hair. RB. Alone, Casa Guidi, *July*, 1861

6. 0. 0 177 BROWNING (R.) Scraps of Paper with jottings in his writing, an interesting collection, including notes of rhymes (*e.g.* radishes—made-dishes—baddish cheese), and a note of dates connected with his second voyage to Italy in 1844, copy of a magic formula, note on Goethe, etc. *a small parcel* Dobell

3. 15. 0 178 BROWNING (R.) Auto. Notes, 7 pp. 8vo, including an Epigram on the voluntary imprisonment of the Pope as proving his infallibility; Notes for the preface to "Agamemnon"; Copies of Letters to the Press from critics of "Fifine at the Fair and "Halbert and Hob," etc. 8 Maynell

15. 0. 0 179 BROWNING (R.) Blotter and Penwiper, in a brown paper wrapper with inscription, *dated Dec.* 1889, by Mrs. Barrett Browning, to the effect that they were used up to the last by the poet Sotheran

*** The papers found in the blotter have not been disturbed, they include 7 pp. folio of corrections in Browning's writing for vol. IV, etc. (? of the collected edition of his Poems), and a page of his household accounts, also autograph.

2. 2. 0 180 BROWNING (R.) Suggestions for Subjects of Pictures, probably for his son, 4 pp. 8vo and 4to, of Pan and Pheidippides, The Witch of Atlas, Ion and Augustus Cæsar; *none of these appear to have been utilized* (4) Maggs

1. 15. 0 181 BROWNING (R.) Auto. Motto in verse for a picture by Felix Moscheles, "The Isle's Enchantress"; and another for Leighton's picture, "Orpheus and Eurydice," which was exhibited at the Royal Academy, the motto being printed as prose in the Catalogue (2) do

3. 15. 0 182 BROWNING (R.) Auto. Motto in verse, seven lines, for his son's picture, Joan of Arc and the Kingfisher; another, in Spanish and English, five lines each, for "A Scene in the Building of the Inquisitors at Antwerp"; and a suggestion for the treatment of his statue Dryope, interesting, with Newspaper Cuttings referring to his son's pictures; two Letters from Burne-Jones, about one of his pictures exhibited at the Royal Academy, etc. Fairfax Murray

11. 10. 0 183 BROWNING (R.) His Russian Passport, 1834; Flint Arrow Heads, picked up by him on his last visit to Asolo, 1889, and found on his writing desk after his death; Caricatures of him from "Punch," "Vanity Fair," etc.; and other interesting Relics, including a Passport issued to W. S. Landor with his Signature *a parcel* Tregaskis

35. 0. 0 184 BROWNING (R.) Auto. Notes for "The Ring and the Book," 1½ pp. 4to Sonstein

*** Very interesting, as showing the extreme care with which Browning verified his statements. On the first page all the dates of events connected with the poem are set down, concluding with the Death of Pope Innocent XII in 1700; on the other side is an Almanack for January and February, 1698, the months of Pompilia's murder and Guido's Trial, with a note of the date of Easter-day, 1697, and of the phases of the moon during April of that year; on April 21, there was a new moon, as Browning has here noted, and Professor Griffin states that the poet actually consulted the Astronomer-Royal on this point, before inserting the words of Caponsacchi to Pompilia with regard to their flight on April 22:

> Leave this house in the dark to-morrow night
> Just before daybreak :—there's new moon this eve—
> It sets, and then begins the solid black.

33. 0. 0 185 BROWNING (R.) Another series of similar Auto. Notes, 1¼ pp. 4to; in this case, however, the dates are somewhat elaborated, but the Astronomical notes and the Almanack are omitted Sabin

37. 0. 0 186 BROWNING (R.) Auto. Notes for "Red Cotton Night Cap Country," 2¼ pp. 4to Quaritch

*** These begin with the birth of Antonio Mellerio in 1827, and include notes of some of his eccentricities; a transcript of his last Will, Oct. 21, 1869; Extracts from the legal proceedings taken after his death, etc.

10. 10. 0 187 BROWNING (R.) Auto. MSS. 5 pp. 8vo

*** These MSS. include seven separate translations, into Latin verse, of the sentence "You ought to sit upon the safety-valve," made in response to a challenge, Feb. 22, 1866. Translations of songs or epigrams from Anacreon, and a draft of a poem, 30 lines, beginning: Sabin

> She was fifteen—had great eyes
> Deep with dreams of Paradise, etc.

40. 0. 0 188 BROWNING (R.) Auto. Draft of a Poem, in blank verse, 4 pp. 8vo, unfinished and perhaps unpublished, apparently intended for 'Aristophanes Apology," but not used, beginning: Quaritch

12797. 11. 0 LOT 188—*continued.*

I am an old and solitary man
And now at set of sun in Sicily
I sit down in the middle of the plain
Which drives between the mountains and the sea
It's blank of nature.

9. 4. 0 189 BROWNING (R.) Auto. Verses, 23 lines, 1 p. 8vo, headed "Replies to Challenges to Rhyme"; and a Scrap of Paper, with a number of words in his handwriting, apparently other challenges to rhyme Sotheran

*** We give a specimen of the rhymes:

Ah, massa! such a fiery oss
As him I rode at Timbuctoo!
He would not suit a quiet boss!
Him kick, him rear, and him buck too!

6. 15. 0 190 BROWNING (R.) Auto. Verses, 1 p. 4to, 30 lines, translation from the Iliad, Bk. XIII, 202-231 B. F. Stevens

*** A rough draft with erasures, apparently unpublished.

5. 10. 0 191 BROWNING (R.) Auto. List of the Titles of six Sonnets, which, during his lifetime, were not included in any edition of his works; printed copies of two of them, "The Names to Shakespeare," and "The Founder of the Feast," with Auto. corrections; and Auto. MS. of another, "Rawdon Brown," *initialled and dated Venice, Nov.* 28, 1883 (4) Maggs.

*** The first of these sonnets was written for the "Shakesperean Show-Book," published in May, 1884, in connection with the Shakespearean Show held at the Albert Hall in aid of the Hospital for Women in the Fulham Road; it is printed as a separate leaflet and dated March 12, 1884. The second was contributed to the album presented to Mr. Arthur Chappell, organizer of the Popular Concerts at St. James's Hall, in 1884; the present copy is from "The World," April 16. As given there, and in the Centenary Edition it consists of 15 lines—Browning's corrections cut it down to 14, thus making it a regular sonnet.

8. 0. 0 192 BROWNING (R.) Scraps of Verse in his handwriting, 7 lines, for the tomb of Levi Thaxter, a citizen of Boston, Mass. *dated Apr.* 19, 1885 (*printed by Mrs. Orr*), 4 lines to Sir Squire Bancroft; and two other Scraps, one with 4 lines of verse (*apparently a transcript*), the other with 8 lines Quaritch

*** We quote the last two sets:

Yellow and pale as ripened corn
Which autumn's kiss frees,—grain from sheath,—
Such was her hair, while her eyes beneath
Showed Spring's faint violets freshly born.

Incerti Auctoris

Hail to the man who upward strives
Ever in happy unconcern
Whom neither blame nor praise contrives
From his own nature's path to turn
On and still on the journey went,
Yet has he kept (*words erased*) in view
Working in age with youth's intent
In living fresh, in loving true.

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193 Browning (R.) A Blot in the Scutcheon, Acting copy of the Play in Miss Browning's handwriting, 40 pp. folio, *with Macready's excisions and alterations*; and two Auto. Notes by the author, *both dated Oct.* 20, 1884, *paper covers*

Leighton

*** The first note, on a blank page at the beginning, runs as follows:

This is the copy (in my sister's handwriting) which was altered for acting by Macready: some of the excisions may have been restored in consequence of the play's production in print just before the production took place: but very few.

The other note is to be found at the end of the play, below the following two verses, which are written in pencil:

Within a convent's shade in stranger lands
Penance and prayer shall wear my life away.

The above, in Macready's handwriting, was the substitution for [what] he found written: this to avoid giving the piece the dignity of a Tragedy, and Mr. Phelps the distinction of playing in one!

Macready's excisions appear to amount to about 290 lines, and he has in addition substituted the following lines for Mildred's speech at the end of Act II, Scene I:

His foot is on the yew tree bough—the turf
Receives him;—now the moonlight, as he runs,
Embraces him;—but he must go:—is gone!
Ah! once again he turns!—thanks, thanks, my love!
He's gone!—Oh! I'll believe him every word. (*Exit*)

Browning's lines were:

He is gone. Oh I believe him, every word!
I was so young. I loved him so—I had
No mother. Heaven forgot me—and I fell
There may be pardon yet—all's doubt beyond.
Well, I have made him happy—Let me sleep—
No mother—Heaven forgot me—and I fell—
Surely the bitterness of death is past.

It is remarkable these lines particularly struck Charles Dickens, who had read and admired the play before it was produced. In a letter to Forster of Nov. 25, 1842, he said:

I know nothing that is so affecting, nothing in any book I have ever read, as Mildred's recurrence to that "I was so young—I had no mother," etc.

Which lines were actually spoken when the play was produced, and whether Phelps as Tresham ended the play by swallowing Browning's poison or entering Macready's convent, does not appear. A brief account of the first production of "A Blot in the Scutcheon," based on that given by Messrs. Griffin and Minchin in their Life of Robert Browning, pp. 113-119, may not be out of place. The play was accepted by Macready before he began his second management at Covent Garden, on Dec. 27, 1841; he seems, however, to have had doubts of its success, and delayed its production, till Browning insisted; ten days before the day fixed (Feb. 11, 1843), Macready declined to take his part (Thorold, Lord Tresham) unless the play was postponed till after Easter. Browning declined this and asked Phelps to take the part. At the last rehearsal Macready appeared and hinted that he would play the part after

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LOT 193—*continued.*

all. Browning refused to take it from Phelps. It is alleged that Macready then took steps to ensure the failure of the play, which would probably have failed in any case, owing to the absence of his name from the bill; it was only played for three nights, the pit and boxes being almost empty.

176. 0. 0 194 BROWNING (Robert) A LAST WORD, TO E. B. B., Auto. MS. on 6 pp. 8vo of the poem now called "ONE WORD MORE," initialled at the end, and dated *Sept.* 22, 1855, *the original MS. used by the printers, with their marks* Sabin

*** This Manuscript differs slightly from the version printed in the Centenary edition; the arrangement of the sections (of which there are seventeen, instead of sixteen as at present) has also been altered. It was the last poem in the original collection of "Men and Women," published in two volumes in 1855, which is dedicated to Mrs. Browning. Though in subsequent editions of Browning's poems there have been only thirteen poems placed under this title, originally there were fifty, as stated in the opening lines of "A Last Word," and they included many of his finest works:

> Here they are, my fifty men and women
> Naming me the fifty poems finished;
> Take them, Love, the book and me together—
> Where the heart is, let the brain lie also.

50. 0. 0 195 BROWNING (Robert) HERVÉ RIEL, Auto. MS. of the first five stanzas of this famous ballad, and the first seven lines of the sixth stanza (fifty-one lines in all) on 2 pp. 4to, *the first page much stained* Sabin.

*** In the Centenary edition of Browning's works Sir F. Kenyon gives the following account of the circumstances in which this poem was written and published:

> This fine ballad was the result of Browning's holidays at Croisic, near the mouth of the Loire, in 1866 and 1867. . . . Mr. George Smith, the poet's publisher, endeavoured to secure it for the *Cornhill Magazine*, but Browning, in accordance with his usual practice, rejected the idea of publication in a periodical. In February, 1871, being anxious to contribute to the fund for the relief of the distress in Paris after the siege, he wrote to Mr. Smith, offering him the right of publishing, in the *Pall Mall* or *Cornhill*, this poem ("which I like better than most things I have done of late") for whatever sum his liberality might be disposed to give. Mr. Smith responded with a cheque for a hundred guineas, which duly went to the distressed Parisians, and the poem appeared in the *Cornhill Magazine* for March, 1871. It was reprinted in the *Pacchiarotto* volume at Mr. Smith's particular request, and has since become one of the most popular and best known of Browning's poems, etc.

In Browning's letter to Mr. Smith, published by Mrs. Orr, he refers to this manuscript:

> The copy is so clear and careful that you might, with a good Reader, print it on Monday, nor need my help for corrections; . . . return the copy, if you please, as I promised it to my son long ago.

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196 BROWNING (Robert) EPPS, Auto. MS. of this unpublished poem, 60 lines, $2\frac{1}{2}$ pp. 4to, signed at the end (*initials only*) and dated *Jan.* 6, '86 Sabin

*** A spirited ballad, commemorating the death of an English Volunteer at the defence of Ostend against the Spaniards in 1606. Blinded in one eye, he headed a sortie as standard bearer, and, being attacked by a number of the enemy, wrapped the standard round his arm in order that it might not be captured. We quote the first and last verses of the ballad :

Asks anyone—" Where's a tag for *steps?*"
  I answer—Waiting its time
Till somebody versed in the English tongue
Shall start at the challenge, cry " Unsung
  Till now, and all for want of a rhyme,
Is the prowess of Kenneth Epps ?"

* * * * *

And die did Epps, with his English round :
  Not so the fame of the feat :
For Donne and Dekker, brave poets and rare,
Gave it honour and praise, and I join the pair
  With a heart that's loud though my voice compete
As a pipe with their trumpet sound.

Donne's reference to Epps occurs in his seventh satire, " To Sir Nicholas," l. 26 ; Dekker's, in " Knights Conjuring," ch. viii.

990.0.0

197 BROWNING (Robert) ASOLANDO, Fancies and Facts, THE ORIGINAL AUTOGRAPH MANUSCRIPT from which the volume was printed, 93 pp. 4to, *brown morocco, by Proudfoot, with the poet's coat-of-arms on the upper cover, t. e. g.* Fonstein

*** This was Robert Browning's last volume of poetry, and was published on Dec. 12, 1889, the day he died at the Palazzo Rezzonico, Venice, his last moments being cheered by news of the success of the book. Of the manuscript, 90 pp. [*numbered up to* 97] are occupied by the text of the poems, the remaining three being given to the title, dedication to Mrs. Arthur Bronson [*initialled, and dated Asolo, Oct.* 15, 1889], and the table of contents. Some of the pieces in the volume were written during the poet's last stay at Asolo, in 1889 ; others are earlier, one, " The Cardinal and the Dog," having been written for Willie Macready at the same time as the " Pied Piper."

The " Epilogue " shown in our illustration, one of the best-known of Browning's shorter poems, is the subject of an anecdote told by Miss Violet Hunt in a letter to the " Spectator" Oct. 25, 1902, and quoted by Sir F. G. Kenyon in the Centenary edition of Browning's works :

On one occasion [at a lecture or concert] I quoted the lines from Browning's Epilogue, commencing

" One who never turned his back, but marched breast forward."

I was promptly asked to say it over again slowly ; pencils and odd scraps of paper were produced, and all over the tent I saw laborious efforts being made to scribble down the verse. The audience included yeomanry, C.I.V.'s, gunners, sappers, and men from three or four line battalions. I suggested that it would be better to wait until the close of the evening, when those who wished for the verse could stay behind, and I would dictate

Epilogue. 97.

At the midnight in the silence of the sleep-time,
When you set your fancies free,
Will they pass to where — by death, ~~you~~ fools think, imprisoned —
Low he lies who once so loved you, whom you loved so,
— Pity me?

Oh to love so, (so) be loved, yet so mistaken!
What had I on earth to do
With the slothful, ~~and~~ with the mawkish, ~~and~~ the unmanly?
Like the aimless, helpless, hopeless, did I drivel
— Being — who?

One who never turned his back but ~~fout~~ marched breast forward,
Never doubted clouds would break,
Never dreamed, though right were worsted, wrong would triumph,
Held we fall to rise, are baffled to fight better,
Sleep to wake.

No, at noonday in the bustle of man's work-time
Greet the unseen with a cheer!
Bid him forward, breast and back as either should be,
"Strive and thrive!" cry — "~~[illegible]~~ Speed; — fight on, fare ever
There as here!"

14148. 15. 0

LOT 197—*continued.*

it as slowly as they wished. When the time came, more than three hundred men left their places, and carried away the words pencilled inside pocket Testaments, note-books, on the backs of envelopes, or on any piece of paper that could be raised. "Mind you give us a fresh one next time, Miss," remarked a private in a Lancashire regiment. "Words like that stick in a fellow's head, and come to his mind more than once or twice, I can tell you."

This manuscript is of particular importance to collectors because autograph manuscripts by Browning are of extreme rarity; of the earlier poems very few are known to exist in autograph, and the original manuscripts of all the volumes published after "The Ring and the Book," with this one exception, are in the library at Balliol College, Oxford.

[*See Illustration.*]

10. 0 198 BROWNING (Miss) Papers in her handwriting, including Copies of Criticisms on the works of her brother and sister-in-law; Copy of a Poem said to have been written by Mrs. Browning when only eleven years old; Copy of a passage from "Notes sur le Croisie," by Caillo jeune, which narrates the story of Hervé Riel, with ½ p. 4to copied from another authority on the same subject by her brother; and other notes by her, apparently relating to her brother's poem entitled "The Two Poets of Croisie" Dobell

1. 2. 0 200 BROWNING SOCIETY. Furnivall (Professor F. J.) and Miss Emily Hickey, Letters, chiefly about the Browning Society, of which they were the founders; with a Letter about the Chicago Browning Society; and two Letters from J. O. Halliwell-Phillipps about his quarrel with Professor Furnivall, etc. (36) Dobell

1. 15. 0 201 BUCHANAN (Robert) Forty A. L. s., 1864-79, chiefly on literary subjects 33 ~~(40)~~ do.

26. 0. 0 202 CARLYLE (Thomas) A. L. s. 4 pp. 8vo, *June* 21, 1841, *with envelope*, A MOST INTERESTING LITERARY LETTER, criticising "Sordello" and "Pippa Passes": Edwards

Unless I very greatly mistake, judging from these two works, you seem to possess a rare spiritual gift, poetical, pictorial, intellectual . . . to unfold which into articulate clearness is naturally the problem of all problems for you, etc.

Further on he remarks that:

If ever your choice happened to point that way, I for one should hail it as a good omen that your next work were written in prose!

And concludes by wishing him:

Good speed in the name of God!

20. 0. 0 203 CARLYLE (T.) A. L. s. 4 pp. 8vo, *July* 29, 1841, another fine letter, evidently written in answer to Browning's reply to the foregoing letter: Quaritch

Doubt it not at all, you will prosper exactly according to your *true* quantity of effort,—and I take it you already understand that among the "*true* quantities of effort" there are many, very many which the "public," reading or other, can simply know nothing of whatever . . . But the everlasting Heart of Nature does know them, and will truly respond to them, etc.

14198. 2. 0
4. 10. 0

204 CARLYLE (T.) Two A. L. s. 3 pp. 8vo, 1841-3, about meetings with Browning (2) Sotheran

57. 0. 0

205 CARLYLE (T.) A. L. s. 4 full pp. 4to, *June* 23, 1847, a remarkable letter, commencing with congratulations on Browning's marriage : Sabin

If ever there was a union indicated by the finger of Heaven itself, and sanctioned and prescribed by the Eternal Laws under which poor transitory Sons of Adam live, it seemed to me, . . . to be this ! . . . unless I altogether mistake, here is a life-partnership which, in all kinds of weather, has in it a capacity of being blessed to the Parties !

He proceeds to discuss a proposal that he should visit Italy ; speaks in a very despondent way of his own work, and of the state of England :

We seem to me a People so enthralled and buried under bondage to the Hearsays of the Cants and the Grimaces, as no People ever were before. Literally no. From the top of our Metropolitan Cathedral to the sill of our lowest cobbler's shop, it is to me, too often, like one general *somnambulism*, most strange, most miserable—most damnable? Surely men called "of genius" . . . are . . . commanded under pain of eternal death, to throw their whole "genius" into the remedy of this . . . And they spend their time in traditionary rope-dancing and Vauxhall gymnastics ; and talk about "Art" and "High Art."

Further on he specifies some of the men "of genius" alluded to :

Dickens writes a *Dombey and Son*, Thackeray a *Vanity Fair* . . . In fact, the business of rope-dancing goes to a great height ; and d'Israeli's *Tancred* (*readable to the end of the first volume*), a kind of transcendant spiritual Houndsditch, marks an epoch in the history of this poor country.

12. 10. 0

206 CARLYLE (T.) Four A. L. s. 10 pp. 8vo, 1842-7, *with envelopes*, all relating to his edition of Cromwell's Letters and Speeches ; etc. (7) Edwards

*** One letter asks for the loan of some books ; the others refer to a certain letter written by Cromwell to his son Henry, of which Carlyle wanted a copy, and used Browning as his mediator to obtain it. The owner, a Mr. Field (two letters from whom to Carlyle are enclosed), seems to have both exasperated and amused Carlyle by suggesting that he was the author of a book called Heroes Worshipped, and by offering a sketch of New Hall by himself instead of the letter, of which, however, he at last sent a transcript (*included in the lot*). The matter is alluded to in the Letters of Robert Browning and Elizabeth Barrett Barrett (vol. I ; pp. 16 and 25).

Two other Letters relating to it, from Carlyle and Browning respectively, were sold in these rooms on Feb. 19, 1913.

5. 10. 0

207 CARLYLE (T.) A. L. s. 4 pp. 8vo, *Aug.* 21, 1851, *with envelope*, asking Browning's assistance for a proposed life of Margaret Countess Ossoli (*née* Fuller) by Emerson B. F. Stevens

*** The Brownings had known this lady in Florence in 1849, and she spent her last evening in Italy at their house. She was drowned, with her husband and son, on her voyage to America. Her death was a great shock to Mrs. Browning.

14277. 12. 0
8. 0. 0

208 CARLYLE (T.) A. L. s. 4 pp. 8vo, *Oct.* 10, 1851, promising Browning an introduction to George Sand from Mazzini, and suggesting that he should write for Chapman the publisher, who had just taken the Westminster Review

Quaritch

*** This letter was written a few days after Carlyle had left the Brownings in Paris, and he compares his journey home "to one of Jonah's days in the whale's belly."

6. 0. 0 209 CARLYLE (T.) A. L. s. 2 pp. 8vo, *Oct.* 28, 1851; the letter begins:

do.

Here is the Mazzini letter (*referred to in the last lot*), not achieved till last night, the Triumvir being busy with Kossuth and other chaotic objects.

*** It may be mentioned that the Brownings duly called on George Sand, and Browning met her on several occasions.

30. 0. 0 210 CARLYLE (T.) A. L. s. 6 full pp. 8vo, *March* 8, 1852, thanking Browning for his essay on Shelley, and criticising it and the letters to which it was a preface

Sabin

*** These were shortly afterwards found to be forgeries, and the book was withdrawn from circulation, but when Carlyle wrote the fraud had not been detected. He calls the essay:

A solid, well-wrought massive manful bit of discourse, and interesting to me, over and above, as the first bit of *prose* I had ever seen from you—I hope only the first of very many. . . . . This essay of yours and a little word of Emerson are the only new things I have read with real pleasure for a great while past . . . . . I admire very much the grave expressiveness of style (a *little* too elaborate here and there), etc.

Shelley, however, Carlyle did not approve of; he calls him:

An extremely weak creature, and lamentable much more than admirable . . . . one of those unfortunates to whom the *talent of silence* . . . . has been denied, etc.

He presses Browning at some length to write more, either in prose or verse, and then says that he has given a card of introduction to M. Montégut, of the "Revue des deux Mondes," and concludes by a reference to "the flat hat of the old chansonnier," which, Browning explains in a note, refers to "Béranger, whose appearance I had described. R. B."

10. 0. 0 211 CARLYLE (T.) A. L. s. 4 pp. 4to, *Dec.* 4, 1855, asking Browning, who was in Paris, to obtain some information which the writer needed for his Frederick the Great about the Marquise du Châtelet; at the end of the letter he says:

Sotheran

I got a glimpse of your "Men and Women," and will not rest till I have read it there. That old "corregidor" is a diamond.

12. 0. 0 212 CARLYLE (T.) A. L. s. 4 pp. 4to, *Jan.* 27, 1856, in answer to Browning's reply to the last letter, thanking him for information; the letter proceeds:

Murray

We were at a country house in Hampshire during Christmas time, and the entertainment of two evenings, much the best two that turned up, was reading out of Browning's "Men and Women." The Old Corregidor (How it appears to a Contemporary), that Devil's Bishop and Gigadibs: we sat . . .

4343. 12. 0

LOT 212—*continued.*

in rapt attention with the little ripples of assent (chiefly *nasal*, laughter being prohibited as it were), and understood everything—as indeed the melodious clear voice (Lady Ashburton's) had beforehand taken care to do, etc.

He also promises to send him his "poor counsel and judgment about these things."

35. 0. 0 213 CARLYLE (T.) A. L. s. 4 full pp. 4to, *April* 28, 1856, a very fine letter, criticising "Men and Women," written in fulfilment of the promise made in the last letter, *with envelope* Sabin

*** Carlyle praises the poems most generously, alluding specially to the insight, manful character, rugged humour, power of expression and rhythm—"fine *dancing* if to the music only of *drums*"—displayed in them.

Nay, in a private way, I admit to myself that here apparently is *the finest* poetic genius, finest possibility of such, we have got vouchsafed us in this generation, and that it will be a terrible pity if we spill it in the process of elaboration.

He then proceeds to charge him with being obscure; says he has had to read more than one of the poems as "a very enigma":

If you took up some one great subject, and tasked all your powers upon it for a long while, vowing to Heaven that you *would* be plain to mean capacities, then—!—! But I have done, *done*. Good be with you always, dear Browning, etc.

2. 6. 0 214 COLERIDGE (S. T.) Auto. Notes, 3½ pp. 4to, on the Differences between the Beautiful, the Picturesque and the Sublime, etc., with a Note by John Kenyon Edwards

6. 10. 0 215 DE QUINCEY (Thomas), A. L. s. 2½ pp. 8vo, to Thomas Hone, Esq., *rare.*—SYMONDS (J. A.) Two A. L. s. 11 pp. 1877, about the Professorship of Poetry at Oxford (3) Bumpus

16. 10. 0 216 DICKENS (Charles), A. L. s. (*initials only*), 1 p. 8vo, *March* 12, 1866, inviting him to come and hear him read "Dr. Marigold," and meet Forster, and suggesting that he should later on go to St. James's Hall and hear him read "David Copperfield," "my own particular favourite" Robson

14. 10. 0 217 ELIOT (George), Four A. L. s. 7 pp. 8vo, 1869-79, *with envelopes* (4) Edwards.

2. 12. 0 219 FORSTER (John), Biographer of Dickens and Landor, Seventeen A. L. s. 64 pp. 8vo, interesting letters referring to Landor, Macready, and Dickens (*one letter is written from Gad's Hill Place*); another acknowledges the dedication of the third edition of Browning's works. Browning twice quarrelled with Forster, once in 1843, and again after Browning's return from Italy; on the second occasion the two men were only imperfectly reconciled; and Three Letters about Forster (20) do.

14421. 0. 0
16. 0

220 Fox (W. J.) Two A. L. s. 12 pp. 8vo, 1859-9, enthusiastically praising Aurora Leigh, and mentioning the bust of Mr. R. B. Browning by Munroe.—Talfourd (T. W.) Author of Ion, Four A. L. s. 5 pp. 8vo and 4to, one asking Browning to dinner to meet Wordsworth; another, sending him a sonnet in his honour composed by the writer (6) B. F. Stevens

30. 0. 0 221 Gaskell (Mrs.) Two A. L. s. 9½ pp. 8vo and 4to, one written *Dec.* 15, 1853, is a most remarkable letter, showing the writer's sympathetic nature, and giving a most vivid description of a visit to Haworth, and of Charlotte Brönte's lonely life there with her father and her old cook, then aged 93 Smith Elder

On the left . . . is the sitting-room, where five Miss Bröntes were reared . . . She lives alone in this haunted room, looking on the grave-stones and the desolate moors beyond—while he, the all but blind old man, leads his solitary life in the room on the right hand side, etc.

1. 2. 0 222 Hamerton (P. G.) Five A. L. s. 19 pp. 8vo, 1879-82, asking for Browning's support in his candidature for the Professorship of Fine Arts in Edinburgh, for permission to dedicate to him his book "The Graphic Arts," and asking him to join in the protest against the destruction of the façade of St. Mark's at Venice.—Zimmern (Helen), Eleven A. L. s. (16) Tregaskis

40. 0. 0 223 Haydon (B. R.) Artist, Five Letters to Miss Barrett, and Twenty-one from Miss Barrett to him (*several incomplete*), 1842-5 Sotin

*** One of Haydon's letters contains a replica in pen-and-ink of his sketch of Keats, and an amusing anecdote of a breakfast party given by Leigh Hunt: (26)

Knowing the poetical irregularity of Hunt's domesticities, I told Keats I should breakfast before I went, and go over about 11, saying "I'll bet 5 to 1 by that time you will not have seen the breakfast cloth."

At 11 I walked over, and found Keats and a party patrolling before the house on the grass, in doleful sarcasm, as they had been there two hours without a morsel. I laughed ready to drop, and said "What's the matter? for this is worse than usual." "Oh," said Keats, "his wife's sister tried to drown herself this morning in one of the ponds, and it was so shallow she only tumbled in the black mud, and has just gone in covered, being pulled out by two labourers!"

1. 12. 0 224 Honours and Distinctions. Letters requesting Browning to allow himself to be nominated for the Lord Rectorship of Glasgow and St. Andrew's Universities; others referring to the degrees conferred on him by Oxford University, and his diploma as M.A., his notice of election to the Athenæum Club, Feb. 4, 1862; etc. Dobell

a parcel

*** In spite of many applications, Browning would never allow himself to be nominated for an honorary post at any university, fearing the public speaking and the expense which it would entail.

12. 10. 0 225 Horne (R. H.) early friend of Mrs. Browning, Author of Orion, Thirty-seven A. L. s. 1863-83, including a pathetic letter written at the age of 81 asking Browning to sign his request to the Government for an increase of his pension, etc. (37) Edwards

14507. 0. 0

5. 5. 0 226 HOUGHTON (Richard Monckton Milnes, Lord) Thirty-nine Letters and Notes, 1856-89, including an unused letter of introduction to Victor Hugo, 1866.—DUFFERIN (Lord) Viceroy of India, Nine Letters, several referring to the sonnet Browning wrote ("Helen's Tower") for the tower which he put up to his mother's memory at Clandeboye (48) Robson

6. 5. 0 227 HUNT (Leigh) Six A. L. s. 18 pp. 8vo, 1856-7, expressing the writer's admiration for "Men and Women," making arrangements for a meeting, alluding to his religious beliefs, etc. (6) Edwards

15. 10. 0 228 JAMESON (Mrs.) Authoress of "Sacred and Legendary Art," etc., Five A. L. s. 19 pp. 8vo and 4to, *Sep.* 22–*Oct.* 17, 1846, to Lady Byron, widow of the poet, with Two Letters from Lord Wentworth, Lady Byron's grandson, presenting them to Browning; and a Sketch of Avignon, by Mrs. Jameson, *Oct.* 8, 1846; Two Pencil Sketches of Caterina and The Gipsy Bewitches the Duchess, by Miss Jameson's niece, *Pisa*, 1846 (11) Tregaskis

*** These very interesting letters were written while Mrs. Jameson was travelling towards Pisa from Paris with the Brownings, who, it will be remembered, were married on Sep. 12, and left London on Sep. 19. The first letter describes the arrival in Paris of "my poet and my poetess—a pretty pair to go thro' this prosaic world together"! Mrs. Jameson appears to have had doubts of the success of the marriage, for though she calls them a "charming, fugitive pair," and admits that they are both "so good," and that "the deportment of both is in the best taste," she had not faith in the "poetical temperament as a means of permanent happiness":

He is full of spirit and good humour, and his unselfishness and his turn for making the best of everything, and his bright intelligence, and his rare acquirements of every kind render him the very prince of travelling companions, *but* (always BUTS ! !) he is in all the common things of this life the most unpractical of men, and the most uncalculating, rash—in short the worst *manager* I ever met with; *she* in her present state—and from her long seclusion almost helpless—now only conceive the menage that is likely to ensue and without fault on either side ! ! etc.

8. 0. 0 229 JOWETT (B.) Forty-five A. L. s., and one from Florence Nightingale while she was nursing him, interesting letters about Browning's D.C.L. degree, his portrait by his son, which he presented to Balliol College, "Sordello" and other poems, a visit to Tennyson in 1889, etc. (46) Morison

2. 2. 0 230 KELSALL (T. F.) A packet of Letters, with some from Mrs. Kelsall, chiefly referring to T. L. Beddoes, the poet, whose friend and executor Kelsall was (Beddoes' MSS. were given by Mr. Kelsall to Browning, by whom they were handed to Mr. Edmund Gosse to be used for his biography); and a Photograph from a picture of Beddoes, aged 23, presented to Robert Browning by Mr. Kelsall, with inscription by the former to that effect *a parcel* Dobell

2. 2. 0 231 KINGSLEY (Charles) A. L. s. 3 pp. 8vo, *July* 9, 1867, about an essay by Mr. Dowden on "Sordello."—KINGLAKE (A. W.) A. L. s. 3 pp. 8vo, *Oct.* 20, 1884.—TRENCH (Archbishop), Seven A. L. s. (9) Stiffer

14546. 4. 0
2. 15. 0

232 LANDOR (W. S.) Two A. L. (*one signed, one with signature cut off*) to Miss Barrett, *October*, 1844, *and July*, 1846, the first expressing his admiration for her poetry, and the second thanking her for her appreciation of his works, containing the following amusing excuse for not having written earlier: Maggs

> The fact is I could not, by any exertion of ingenuity, decypher your signature. Do you write your name in such manner that nobody may attempt a forgery? There are higher and better things in which you ought to be content to be inimitable.

11. 0. 0

233 LANDOR (Walter Savage) Savonarola e il priore di San Marco, Auto. MS. in Italian, with signature and dedication, 4 pp. folio, and a copy of the Printed Pamphlet, *Sep.* 7, 1860 (2) Salin

*** This was the last of Landor's Imaginary Conversations: it is dedicated to Garibaldi, and was sold for the benefit of his soldiers wounded in the campaign of '59.

9. 0. 0

234 LANDOR (W. S.) Note Book: Auto Notes, about 30 pp. 4to, many on literary or autobiographical topics. Some of the opinions expressed are remarkable, *e. g.*: Murray

> We have had in England no poet comparable to Otway since his lamentable death.
>
> The greatest works of genius are the oldest.
>
> Two things ... are to be especially avoided; namely to recommend a medicine and a wife, etc.

Withdrawn

235 [LANDOR (W. S.)] Miss Rose Paynter (afterwards Lady Sawle), Album, with her auto. verses, and several short auto. poems or epigrams, over 150 lines in all, by W. S. Landor, 1840-56, *bound in contemporary blue morocco, gold tooled*

*** Landor made this young lady's acquaintance at Bath about 1840. She was a connection of the Aylmer family, and her lineage and Christian name revived memories of that Rose Aylmer to whom Landor had been tenderly attached more than forty years before. It was of her that he wrote that famous and exquisite elegy beginning "Ah, what avails the sceptred race," which it is said that Charles Lamb, drunk or sober, would always be repeating. In this volume there is another brief poem to her:

ROSA MAJOR, *Oct.* 1796.

She who inspires this verse shall be
Unrivall'd evermore with me,
Until the happier one draws nigh
Who loves her half so well as I.

Hardly any one of the poems by Landor in this book is without some felicity of thought or expression. Among the best is the following:

I never thought to see thee end in blanks
  So soon, O cherisht book!
Return to her who filled a few, with thanks
  Upon thy saddened look.

Bid her, in these or other lands, be blest
  With health and love and peace,
Devoting thus one vacant page, we rest,
  For here our wishes cease.

May 1, 1841.

14568. 19. 0

9. 10. 0 236 LANDOR (W. S.) Note Book, about 40 pp. 4to, containing Auto. notes on Campbell's "Gertrude of Wyoming," which he preferred to the "Faerie Queene," Dickens' "All the Year Round," the prospective secession of the Southern States of the U.S.A., 1861, etc. Murray

13. 0. 0 237 LANDOR (W. S.) Another similar Note Book, over 70 pp. 4to, with notes on Macaulay, Washington Irving, who is called "the Addison of America," an epigram in Latin Alcaics on Charlotte Corday, criticisms of Shakespeare, Milton and Byron, a Latin epitaph on his dog Pomero, etc. Sabin

70. 0. 0 238 LANDOR (W. S.) Seventy-one A. L. s. to Browning, about 160 pp. 4to, 1840-64, a very interesting and important series, not only from a literary point of view, but also as throwing light on the intimate personal relations between the two poets. Landor was a great admirer of Browning's work, as Browning of his, and in a fragment of a letter of 1836 to some friend (*included in this lot*) he says that the author of "Paracelsus" is already a great poet, and will be among the greatest. Other letters contain verses to Mrs. Browning, an epitaph on himself as the poet of Rose Aylmer, fragments of an imaginary conversation between Abelard and Heloise, and much enthusiastic praise of Browning's poetry, which is, however, somewhat discounted by the writer's equal enthusiasm for the poems of Thomas Campbell and Mrs. Hemans. Some of the later letters, of which there are many written between Browning's departure from Florence after his wife's death in 1861 and Landor's death in 1864, contain pathetic accounts of the writer's infirmities (71) Morison

10. 5. 0 239 LANDOR (W. S.) A. L. s. 1 p. 8vo, *June* 26, 1864 [*dated by Browning*], his last letter to Browning, written within three months of his death, which took place on Sep. 17, 1864: Sabin

DEAR BROWNING

It is now several weeks since I totally lost my voice and hearing. My last effort of writing is being made now, to thank you for your innumerable proofs of kindness, and to say that I have ever been most justly and affectionately Your obliged

WALTER LANDOR.

Need I tell you how how grateful I am to Mr. Twisleton?

[*See Illustration.*]

11. 10. 0 240 LANDOR (W. S.) Various Auto. MSS. in prose and verse, some probably unpublished, about 40 pp. 8vo and 4to Maggs

*** Among these interesting MSS. are two brief sets of verses, first published by Sir Sidney Colvin in his monograph on Landor, on Giallo, the poet's dog, the successor of Pomero, given to him by W. W. Story, and the other to Ionè and Ianthè, addressed to two young ladies whom Landor knew when he lived in S. Wales about 1794-7, and whose names in everyday life were Jones and Jane (Swift, afterwards Countess Molande). Among the other MSS. are several Odes in Latin and English to Garibaldi (those in Latin

Dear Browning,

It is now several weeks since I totally lost my voice and hearing. My last effort of writing is being made now, to thank you for your innumerable proofs of kindness, and to say that I have been most justly and affectionately

Your obliged

Walter Landor

Need I tell you how grateful I am to Mrs Trollope?

June 26. '64.

No. 239.

14683. 4. 0

LOT 240—*continued.*

were written in August, 1859, they are mentioned by Mrs. Browning, *Letters II*, p. 324), Prose Dialogues between Agatha and Theodore, and Emma and her Parents, A Dialogue in Verse between Diana and her Nymphs, Comments on his Trial for Libel in 1858, A Sicilian's Hymn to Proserpine, The Confession of a Pythagorean, An Ode to the Princess Belgiojoso, etc.

7. 0. 0 241 LANDOR (W. S.) A large number of Auto. Scraps in verse and prose, some in Latin, many of great interest, with photographs of Landor, a water-colour Sketch of one of his dogs, several copies of his Remarks on the Libel Action against him in 1858, printed Appeal to the Italian Supreme Court in the case between Landor and M. Antoir, his neighbour at Fiesole, *presented to Browning, with inscription by him, etc.* W. P. Brown

2. 12. 0 242 LANDOR (W. S.) Auto. MSS. about 12 pp. folio and 4to, with several Auto. Scraps, including a Proclamation to the Sicilians; a Letter to Landor from his son Walter, with a pencil Sketch by him of Landor's villa; and a pencil Sketch of Llanthony Abbey, probably by Lady Sawle, for the name "Rose" is written beneath by Landor, etc. Dobell

2. 15. 0 243 LANDOR (W. S.) Lead for Casa Guidi Windows, Auto. Poem, 26 lines (*one couplet written twice over*), 1 p. 4to, signed in full and dated *June* 29, "in the morning before breakfast"; and an Auto. Couplet in Latin elegiacs on Italy, signed "W. Landor," *Sep.* 15, with auto. inscription by Browning "written impromptu on a book, it being too dark to see at the table," *Siena, Sep.* 15, '59, *R. B.*) (2) Edwards

*** The "Lead for Casa Guidi Windows" is about Syracuse and Garibaldi, and was no doubt written shortly after the latter's conquest of Sicily in 1860.

11. 0. 0 244 Landor (W. S.) Auto. MS. of his Sonnet to Robert Browning, ½ p. 4to Quaritch

*** This sonnet contains the lines:

Since Chaucer was alive and hale
No man hath walked along our roads with step
So active, so enquiring eye, or tongue
So varied in discourse, etc.

1. 15. 0 245 [LANDOR (W. S.)] Thirty-one A. L. s. from Landor's niece, Miss Sophia Landor, and other members of his family, about Browning's care for the poet, business and family questions, the accounts kept for Landor by Browning, etc. (39) W. P. Brown

6. 15. 0 246 LEIGHTON (Lord) Thirty-eight A. L. s., including one important Letter of 1862 about the monument over Mrs. Browning's grave, which the writer was designing; other later letters refer to Mr. Barrett Browning's pictures, the motto Browning wrote for Leighton's picture "Orpheus and Eurydice," "Balaustion's Adventure"; and a Letter from W. E. Gladstone, referring to Leighton, *July* 2, 1885 (39) Morrison

15. 1. 0
4. 0. 0 247 LETTERS of Congratulation on the marriage of Robert Browning and Miss Barrett, from R. H. Horne, Monckton Milnes (Lord Houghton), Mr. and Mrs. Basil Montagu.—KENYON (John) Seven A. L. s. to Browning, his father and his sister, one about the marriage (14) Robson

2. 15. 0 248 LOCKER-LAMPSON (F.) Poet and Book Collector, Ten A. L. s., including one to Miss Browning, 1870-90; one an interesting Letter suggesting that Browning should write the life of his, Browning's, father, and speaking of the latter's love of old books and prints, of his drawings, etc.; one of the other Letters, of 1877, accompanies a Sonnet addressed by Lord Rosslyn to Browning (10) Edwards

15. 0. 0 249 LOWELL (J. R.) Ten A. L. s. 12 pp. 8vo and 4to, 1880-5, when the writer was American Minister in London; one about "How we brought the good news from Ghent to Aix"; another about a proposed copyright treaty between England and the U.S.A. (10) B. F. Stevens

16. 0. 0 250 LYTTON (Lord) Poet and Viceroy of India, about Fifty A. L. s. to Browning and Mrs. Browning, and some MS. Verses, *many being interesting letters on literary subjects*; with an A. L. s. 8 pp. 8vo from Mrs. Browning, *Aug.* 19, 1860, and one from Browning, 4 pp. 8vo, *Aug.* 20, to Lord Lytton, both criticising a volume of his poems *a parcel* Morison

*** Lord Lytton made the acquaintance of the Brownings when he was attached to the Legation at Florence in 1853, and soon became intimate with them. In 1859 he spent the summer with them at Bagni di Lucca, and was nursed by them through a severe illness. He remained a life-long friend of Browning.

5. 5. 0 251 MACREADY (W. C.) Twelve A. L. s. 1835-56, with one from Mr. William Archer, 1888, about Macready's biography (13) Sotheran

*** The earlier letters refer to "Paracelsus," "Strafford" (*which Macready produced*), a reading of Bulwer Lytton's play "Richelieu," etc.; a letter of 1852 thanks Browning warmly for condolences on the death of Mrs. Macready, and another of 1856 invites him and Mrs. Browning to Elstree. These two letters are of some importance in the biographies of the two men, as they show that though they did not meet till after Mrs. Browning's death, they were reconciled very much earlier. They had quarrelled in 1843 over Browning's play "A Blot in the Scutcheon."

1. 10. 0 252 MACREADY (W. C. junior) Four pencil Drawings to illustrate "The Pied Piper of Hamelin," and three to illustrate "Crescentius"; two A. L. s. 2 pp. 8vo, about the drawings, one dated *May* 18, 1842; and an Auto. Note by Miss Browning, which we quote in full, describing the circumstances under which the drawings were made and the poems written (7) Elkin Mathews

In May, 1842, Macready's eldest little boy was confined to the house by a cough. To amuse him, Robert wrote two poems which the child was to illustrate—"Crescentius, the Pope's Legate," and the "Pied Piper." At first, there was no thought of publishing them, but I copied the "Pied Piper"

14759. 11. 0 LOT 252—*continued.*

and showed it to Alfred Domett, who was so much pleased with it that he persuaded Robert to include it in the forthcoming number of "Bells and Pomegranates."

"Crescentius" he did not publish till the last in "Asolando" [as "The Cardinal and the Dog."]

These are the boy's illustrations.

2. 0. 0 253 MARTIN (Lady, Helen Faucit) Twenty A. L. s. 1853-88, and three A. L. s. from Sir Theodore Martin; Lady Martin's first letter asks permission to produce "Colombe's Birthday," which was in fact first played in this year, with Lady Martin as the heroine; another letter describes a visit to Queen Victoria at Osborne, and there is a very long enthusiastic letter written after finishing "The Ring and the Book" (23) Morison

2. 8. 0 254 MARTINEAU (Miss) Ten long Letters to Miss Barrett, on literary matters and referring to Wordsworth, etc.; with Letters from Rhoda Broughton, Adelaide Sartoris and other ladies, to Mrs. Browning or her husband (52) Wells

1. 0. 0 255 MAZZINI (G.) A. L. s. 2 pp. 8vo, *n. d.*, in Italian, saying he has read and re-read "The Italian in England."—ANDERSEN (Hans Christian) Four Lines of Verse, in Danish, copied out by Browning, and dated *Rome, May* 28, 1860.—GOBINEAU (Comte de) Author of "La Renaissance," and other works in which the ideas of Nietzsche are anticipated, MS. adaptation in French of Browning's Poem "Confessions"; and other Poems and Letters, in French, Italian or German (14) Murray

*** Browning probably met Hans Andersen at the Storys' in Rome. It is recorded that at a children's party at their house, the Palazzo Barberini, after Hans Andersen had read out his "Ugly Duckling," Browning followed with the "Pied Piper," and finally Story, playing on his flute, which passed for bagpipes, headed a grand march of the children. Hans Andersen, too, was a favourite of Mrs. Browning, and the subject of "The North and the South," the last poem she ever wrote.

1. 6. 0 256 MILSAND (J.) French Critic and Author, one of Browning's closest friends in middle life, his portrait is drawn in "Red Cotton Night-cap Country," and to him was dedicated "Parleyings with certain people of importance in their day," Sixty-six A. L. s. all in French, many on literary matters, some to Miss Browning (66) Dobell

3. 12. 0 257 MISCELLANEOUS, including Sir Henry Parkes, F. T. Palgrave, Mrs. Drew (daughter of Mr. Gladstone), James Knowles, Frances Power Cobbe, G. J. Holyoake, T. H. Huxley, and the Hon. Mary Boyle, the latter of whom was one of the Brownings' earliest friends in Florence *a parcel* do

6. 0. 0 258 MORRIS (William) Three A. L. s. 9½ pp. 8vo, all appeals to sign protests or memorials of different kinds.—SHARP (William) (Fiona MacLeod), Biographer of Browning, Three A. L. s., two mentioning D. G. Rossetti.—ROSSETTI (Wm.) Six A. L. s., one to Mrs. Browning Shepherd

14775. 17. 0

LOT 258—*continued.*

thanking her for sending him a copy of "Poems before Congress," others referring to the production of "Strafford" in 1886 and to some Shelley documents mentioned by Forster in his "Life of Landor"; etc. (14)

2. 6. 0 259 NOEL (The Hon. Roden) Six A. L. s. 15 pp. 8vo, 1885-6, one criticising the performance of "Strafford" in 1886, etc.—DE VERE (Aubrey) Seventeen A. L. s. and a Card, 20 pp. 8vo, 1857-75, interesting literary letters, one containing a detailed criticism of "Men and Women," another referring to Landor.—ROBINSON (Mary) Ten A. L. s. mostly on literary matters (33) in. Daniell

1. 12. 0 260 PEERS AND DIVINES. Lord Coleridge, L.C.J. (15), Lord Carnarvon (7), Lord Rosebery, Dean Farrar, Dean Milman, Canon MacColl, Dean Stanley, etc. (45) Wells

4. 15. 0 261 POEMS by various hands, including a copy by Browning, *dated Oct.* 3, 1859, of Landor's verses to Mrs. Browning; Two Sonnets written by Miss Haworth "To the author of Paracelsus," copied out by Macready; Poems copied out by Miss Browning; etc. (22) Edwards

10. 10. 0 262 PROCTER (B. W.) Barry Cornwall, Thirty-seven A. L. s. 1837-69, with Eight A. L. s. from his wife, and one from his daughter Adelaide Procter, sending a transcript of some cancelled lines in Locksley Hall (46) Maggs

*** An interesting series of letters from one of the first of Browning's admirers. The earliest letter of the series thanks him for sending a book—presumably "Paracelsus." The later letters are full of news of Tennyson, Forster, Kenyon, and other friends. In one letter Procter says quaintly of "Aurora Leigh" that it is "a fine, manly poem."

10. 10. 0 263 PROUT (Father Francis Mahoney), Author of "The Bells of Shandon," Four A. L. s. 4½ pp. 4to (*damaged*), 1847-50, amusing, high-spirited Letters, giving glimpses of Dickens eating dinners in the Temple, Thackeray riding in the Park, Carlyle, Forster, Macready, etc. It may be mentioned that Father Prout met the Brownings at Leghorn in 1846, and cured Browning of fever at Florence in 1848 by a liberal dose of port wine and eggs.—KIRKUP (Seymour) Fifteen A. L. s. about 60 pp. 8vo, giving Browning the news of Florence in the sixties, speaking much of Landor and his family. There is a good deal of talk about spiritualism, in which Kirkup was a firm believer. He even attempted to convert Landor, and Browning had a very curious experience with a medium at his house (see *Mrs. Orr, and Mrs. Browning's Letters, vol. II, p.* 395). Kirkup is perhaps chiefly remembered as the discoverer of the portrait of Dante in the Bargello.—GOETHE (W. von) grandson of the poet, A. L. s. in German, 1 p. 8vo, *Nov.* 1850, written after spending two days with the Brownings at Florence (20) Landor

1. 14. 0 264 PUBLISHERS, including Charles S. Francis (about the American issue of "Aurora Leigh"), Theodore Tilton, James T. Fields, Samuel Lucas, Baron Tauchnitz, C. Kegan Paul, and Chapman *a parcel* Edwards

to venture on.

It is now two or three months ago that I met, at the British Museum, with a Poem published in 1883, entitled "Pauline, a Fragment of a Confession"; which elicited my warm admiration, and which, having failed in pro- attempt to procure a copy at the publishers', I have since transcribed. It seemed to me, in reading this beautiful composition, that it

Yours distant respectful admirer

Gabriel Rossetti

No. 266.

14807. 4. 0
2. 2. 0 265 RODIN (A.) A. L. s. 1 p. 8vo, *Jan.* 2, 1883, "Permettez moi de vous écrire pour vous exprimer combien je suis honoré de pouvoir donner quelques conseils de sculpture au fils du Grand Poète Anglais, etc."; a signed Photograph of his Bust of Victor Hugo; and another A. L. s. 1 p. 8vo, *n. d.* about the Bust (3) Tregaskis

45. 0. 0 266 ROSSETTI (D. G.) A. L. s. 4 pp. 8vo, *Oct.* 17, 1847, *from* 50, *Charlotte St., Portland Place, with envelope* Murray

*** A LETTER OF EXCEPTIONAL LITERARY INTEREST, the first ever written by Rossetti to Browning, when the former was only 19 years of age, and A REMARKABLE MEMORIAL OF TWO GREAT POETS:

It is now two or three months ago that I met, at the British Museum, with a poem published in 1833, entitled Pauline, a Fragment of a Confession, which elicited my warm admiration, and which, having failed in an attempt to procure a copy at the publishers, I have since transcribed. It seemed to me, in reading this beautiful composition, that it presents a noticeable analogy in style and feeling to your first acknowledged work, "Paracelsus"; so much so, indeed, as to induce a suspicion that it might actually be written by yourself, etc.

[*See Illustration.*]

20. 0. 0 267 ROSSETTI (D. G.) Six A. L. s. 8 pp. 8vo (*one to Mrs. Browning*), all written during the Brownings' stay in London and Paris in 1855-6 (6) do

*** One letter asks permission to bring his brother with him on Thursday evening; as the post-mark on the envelope is Sep. 26, this probably refers to the famous meeting on Sep. 27, when Tennyson read out "Maud." The other letters contain offers to send Page's portrait of Browning to the Royal Academy, and references to a proposed portrait of Miss Browning by Rossetti, and to an illustration for "Pippa Passes," by a lady pupil of Rossetti.

20. 0. 0 268 ROSSETTI (D. G.) A. L. s. 6 pp. 8vo, *Feb.* 6, 1856, a very interesting letter, speaking of "Men and Women," Ruskin and "Modern Painters," Carlyle, William Allingham, etc. do

*** After criticising Page's portrait of Browning at some length, and referring to his own

indifferent head from the same model (now looking down at me from the mantelpiece).

the writer observes:

After all, I am not sure whether one has not one's own view of a poet as much as of his poetry; is one much likelier to be pleased with a portrait of him than with an illustration to his works?

15. 0. 0 269 ROSSETTI (D. G.) Two A. L. s. 11½ pp. 8vo, *April-May*, 1856, interesting letters about the rejection of Page's portrait of Browning by the Academy, and speaking at some length of many important Pre-Raphaelite pictures exhibited at the Academy that year; he particularly praises W. L. Windus' "Burd Helen," Hughes' "Eve of St. Agnes," Millais' "Autumn Leaves" (now in the Public Gallery at Manchester), and Holman Hunt's "Scapegoat" is also mentioned. Further he quotes from vol. IV of "Modern Painters," and Ruskin's praise of "The Tomb at St. Praxeds." Quaritch

14909. 6. 0

9. 0. 0 270 ROSSETTI (D. G.) A. L. s. 5 pp. 8vo, *Sep.* 21, 1859, a letter of introduction presented by Burne-Jones, *with envelope* Murray

*** A very interesting letter, which begins :

You know my friend Edward Jones very well ; only, being modest, he insists that you do not know him well enough to warrant his calling on you in Florence ; and as this is to be one of the best of the many pleasures in his trip to Italy, I must even ensure it to him by this note, etc.

The writer also refers to Page, the American artist, and continues :

I have to thank Mrs. Browning most warmly for wonderful "Aurora Leigh !" I can recall my first feeling on reading that book, only as a sort of wonder that one should be able actually to know, as a person, the origin of so much that was new in the world, etc.

8. 8. 0 271 ROSSETTI (D. G.) A. L. s. 4 pp. 8vo, *from* 16, *Cheyne Walk, n. d. ; but post-mark Jan.* 14, 1863, about restoring Browning's pictures, and asking Browning to give him that "Helen" subject which he had mentioned to Leighton : Leighton

Pray do give it me if you don't want it ; and if you can increase the gift with the correct original passage relating the fact I will paint it forthwith, for I want to paint a life-size "Helen."

67. 0. 0 272 ROSSETTI (D. G.) Three A. L. s. 12 pp. 8vo, *Jan. Feb. and March,* 1869, all expressing the writer's admiration for "The Ring and the Book," SUPERB LETTERS OF GREAT LITERARY INTEREST (3) Salin

*** In the first letter Rossetti calls "Caponsacchi" :

The very greatest thing you have yet done !

In the second letter he says that "Pompilia" is :

As noble and lovely as "Caponsacchi," and what more can be said?

While in the third letter, in which his enthusiasm culminates, he notices :

The serene splendour of the Pope's section.

which, he supposes,

Must be admitted as the grandest piece of sustained work in the whole cycle of your writings.

The details everywhere he finds "too right to be real," and thinks that if he were

to follow in detail all the heartfelt beauties of Caponsacchi's narrative . . . there would be no end to my letter—only to your patience.

Even the lawyers he finds

Both admirable and astonishingly individual. And how intensely Italian is the humanity of "Dominus Hyacinthus." It quite recalls the domestic life of my childhood, passed wholly among Italians, though in England.

Finally, at the end of the third letter, he sums up the causes of his admiration in noble and eloquent phrases, concluding as follows :

And highest of all is the fact that it is to the inmost centre of the emotion that the mind reverts in closing the book, and finds itself still gazing with Caponsacchi on the "lady, tall, pale, beautiful, strange and sad," and still thrilling to those all-expressive words of his :—

"You see, we are
So very pitiable, she and I,
Who had conceivably been otherwise."

14993. 14. 0
66. 0. 0 273 ROSSETTI (D. D.), Six A. L. s. 13½ pp. 8vo, 1863-72, thanking Browning for several of his works, including the "Selections," 1863, "Dramatis Personæ," 1864; "Balaustion's Adventure," "Prince Hohenstiel-Schwangau," 1871, and "Fifine at the Fair," 1872 Sabin

*** Of the first of these he remarks:

Concerning this book, all your liege of oldest standing will feel some pangs of selfishness. "Had I," each will say, "but had the doing of it." For not even the poking of one's own fire, perhaps, is so peculiarly unapproachable a privilege as the insight into one's own poet.

Of the "Dramatis Personæ" he praises especially "Rabbi Ben Ezra," "A Death in the Desert," and "Caliban upon Setebos."

14. 0. 0 274 ROSSETTI (D. G.) Seven A. L. s. 13 pp. 8vo, 1862-1871, and two from other members of his family, asking permission for Henry Wallis, painter of the "Death of Chatterton," to see Leigh Hunt's original bust of Shelley, which belonged to Browning, inviting him to contribute a poem to the "Fortnightly Review," to allow his name to appear on the committee of a subscription list for a testimonial to George Cruikshank, etc. (9) Edwards

8. 0. 0 275 RUSKIN (John) A. L. s. 12 pp. 8vo, *Dec.* 2, 1855, to Robert Browning, a most important and amusing letter, complaining of the obscurity of Browning's verse, and containing a detailed criticism of his poem "Popularity" do

*** Ruskin treats the poem as he has done a famous passage from "Lycidas" in "Sesame and Lilies," analysing it line by line, almost word by word. The results are occasionally ludicrous, as in his comments on the last line of the poem:

"What porridge had John Keats?"

"Porridge is a Scotch dish, I believe; typical of bad fare. Do you mean that Keats had bad fare? But if he had—how was he kept safe to the world's end? [see stanza II of the poem], I don't understand at all!!!!!!!"

But the writer admits that he has found great things in Browning; and compares him to an Alpine glacier, bright and deep, but full of clefts.

12. 10. 0 276 RUSKIN (J.) A. L. s. 2 pp. 4to, *Nov.* 27, 1856, an important letter, beginning: Sabin

I think "Aurora Leigh" the greatest poem in the English Language, unsurpassed by anything but Shakespeare—*not* surpassed by Shakespeare's *sonnets*—and therefore the greatest poem in the language. I write this, you see, very deliberately, etc.

After making a few criticisms of details, he continues:

For the rest, I am entirely subdued—or raised—to be Mrs. Browning's very humble votary and servant; I feel, for the time, as if *I* could do nothing more in describing—or in saying anything—as if, indeed, nobody *could* say anything more now—without appearing to be saying something weak in thought and unmelodious in English, etc.

40. 0. 0 277 RUSKIN (J.) Twenty A. L. s. 36 pp. 8vo and 4to, 1856-1884, to Robert Browning, including interesting and characteristic letters on Art, Literature and Politics Murray

*** There are references to D. G. Rossetti, "half lost in mediævalism

15134. 4. 0

LOT 277—*continued.*

and Dante," to poems by William Morris, which the writer calls "most noble—very, very great indeed," presumably alluding to the "Defence of Guenevere," as the letter dates from the year of its publication, 1858. A letter of Nov. 17, 1861, condoles affectionately with Browning on the death of his wife, and speaks of the writer's own "established sense of unredeemable, unparalleled loss." In a letter of Jan. 28, 1865, he denounces with unconventional vigour what he calls "that poem of yours on table rapping," no doubt "Mr. Sludge the Medium." "I am violently grieved and angered (he says) by the abuse of a talent like yours on such a matter," etc. Another very remarkable letter is concerned with Browning's poem "The Lost Leader" and Shelley, for whom the writer expresses unmeasured contempt, asserting that "one might write Shelley by Shrewsbury clock." He gives two specimens of his powers in that direction, of which we quote the following, preserving the author's spelling:

It was a little lawny islet
By anemone and vilet
Like mosaic-paven.
There sat a gentleman—flushed and shy—
And a girl with a corkscrew curl in her eye
On the grass, between—was a large eel-pie—
And a ham-bone—cleanly shaven,
And the gentleman asked—in accents mild—
"WAS it *quite* enough soaked, before it was biled?"
And the lady replied—as she pulled a vilet
Off the little lawny islet
"Didn't I tell you—Jane would spile it."

21. 0. 0 278 RUSKIN (J.) Thirteen A. L. s. 39 pp. 8vo and 4to, 1855-61, to Mrs. Browning, including some very interesting letters about the future of Italy, his own works, a visit to Miss Mitford, Robert Browning's poetry, Jane Austen's novels, the paintings of Paul Veronese and of Turner, Mrs. Browning's use of the English Language, etc. (15) Murray

*** Throughout the letters he shows the most enthusiastic admiration for Mrs. Browning's genius as a writer, and great despondency about his own work. The last letter is dated May 13, 1861, and is accompanied by two notes in the handwriting of Mrs. Browning, probably first drafts of her answer.

1. 0. 0 279 SARGENT (John Singer) Photograph of a Picture by him of a Spanish Dancer, presented to Mr. R. B. Browning, with inscription by the artist B. F. Stevens

1. 6. 0 280 SMART (Christopher) 1722-71, Auto. MS. headed Psalm 131, translated by Sir Philip Sydney, 10 lines, 1 p. 4to; with printed receipt signed by Smart and dated by him *June* 8 (*the year* 1764 *is printed*), for 5/3 received from the Rev. Mr. Percy, being first payment for a new translation of the Psalms and a Set of Hymns Ellen Mathews

*** Smart's translation of the Psalms was published in 1765, his one poem, the "Song to David," first published two years earlier, and said to have been composed in a madhouse, being reprinted with

15157. 10. 0 LOT 280—*continued.*

them. The Rev. Mr. Percy was most probably the Bishop of Dromore and editor of the ballads.

It should be added that Browning was all his life an admirer of Smart's "Song to David"; perhaps he first heard of the poet through his translation of Horace, which Reuben Browning gave him, in 1824; at all events he refers to him in "Paracelsus" [Act I, l. 770-4], and one of the "Parleyings to certain people of importance in their day," published in 1887, is addressed to him.

1. 10. 0 281 SMART (Christopher) On Gratitude, to the memory of Mr. Seaton, Auto. MS. poem, 48 lines, $2\frac{1}{4}$ pp. 4to, signed in full Edwards

*** Mr. Seaton was no doubt the Rev. Thomas Seaton, 1684-1741, founder of the Seatonian prize for sacred poetry at Cambridge, which was won by Smart in 1750, the first year it was offered.

6. 5. 0 282 STOWE (Mrs. Harriet Beecher) Author of "Uncle Tom's Cabin," A. L. s. 10 pp. 8vo, *Nov.* 20, 1860, to Mrs. Browning, about a spiritualistic experience B. F. Stevens

1. 8. 0 283 SUMNER (Charles) Abolitionist, a Leaf from his Common-place Book, containing a quotation of 12 lines in his handwriting from "Casa Guidi Windows," with a note in the handwriting of Mrs. Browning. Sander

5. 5. 0 284 SWINBURNE (A. C.) A. L. s. 3 pp. 8vo, *June* 7, 1869, *with envelope*, disclaiming any intention "to fill the office of Landor's biographer" from Forster Sotheran

25. 0. 0 285 SWINBURNE (A. C.) A. L. s. 4 pp. 8vo, *Feb.* 25, 1875, *with envelope*, an interesting letter expressing the writer's gratification that Browning was pleased with the enthusiastic eulogy of his poems contained in Swinburne's preface to Chapman's works. After speaking at some length of the obscurity of Chapman's poems, the letter continues: Murray

At nineteen I knew "Sordello" by heart from end to end—nay, I believe my blood is on your head and his, for I got "ploughed for Smalls" owing to my confining my study for the month previous to *that* in lieu of Euclid—and the hard hearts of examiners would not have accepted a declamation of Salinguerra's soliloquy as compensation for a sum in rule-of-three; etc.

6. 10. 0 286 SWINBURNE (A. C.) A. L. s. $2\frac{1}{2}$ pp. 8vo, *Oct.* 24, 1877, *with envelope*, thanking Browning for sending him his "Agamemnon," and praising the "fine scholarship and subtle dexterity of the version." Maggs

10. 0. 0 287 SWINBURNE (A. C.) A. L. s. $3\frac{1}{2}$ pp. 8vo, *May* 27, 1878, *with envelope*, thanking Browning for his "new book" (? *La Saisiaz*): he has been laid up with influenza and has been summoned to Paris by "My master Victor Hugo—and from him an invitation is to me a summons—to come and sit near him at the forthcoming Voltaire festival," etc. He hopes to send Browning shortly a new volume of his own poems. Sotheran

31. 0. 0 288 SWINBURNE (A. C.) Three A. L. s. $11\frac{1}{2}$ pp. 8vo, *Jan.-Feb.* 1881, sending Browning a volume of his poems, and referring at considerable length and with great bitterness to the attack made on the writer by Professor F. J. Furnivall (3) Murray

1544. 8. 0

17. 10. 0 289 TENNYSON (A.) Four short A. L. s. to Mrs. Browning, *all with envelopes*, written during the Brownings' stay in London in 1852 (4) Sotheran

26. 0. 0 290 TENNYSON (A.) A. L. s. 1½ pp. 8vo, *n. d.*, a curious letter in the form of a dialogue between himself and his wife, who urges him to write to Mr. Browning: Sabin

. . . . he has given you a crown of violets.

H.: He is the greatest-brained poet in England. Violets fade; he has given me a crown of gold.

W.: Well, I meant the Troubadour crown of golden violets . . . .

H.: Then I'll go up and smoke my pipe and write to him.

W.: You'll go up and concoct an imaginary letter over your pipe, which you'll never send.

H.: Yes, I will. I'll report our talk; etc.

17. 0. 0 291 TENNYSON (A.) A. L. s. 1 p. 8vo, *Farringford, Oct.* 11, 1865: do

Very welcome is the nosegay [the selection from Browning's poems published this year in Moxon's Miniature Poets], not only for the love in the gift—which makes me, who am physically the most unbumptious of men and authors, proud—but also for its own very peculiar flowerage and fructification, for which I think I have as high a respect as any man in Britain. . . . . My wife always remembers you—and another.

31. 0. 0 292 TENNYSON (A.) A. L. s. 1 p. 8vo, *Aug.* 1889, in answer to one from Browning congratulating him on his 80th birthday: do

I thank you with my whole heart and being for your noble and affectionate letter, and with my whole heart and being I return your friendship. To be loved and appreciated by so great and powerful a nature as yours will be a solace to me, and lighten my dark hours during the short time of life that is left to me.

This fine letter is no doubt the last which passed between the poets.

[*See Illustration.*]

62. 0. 0 293 TENNYSON (A.) Eleven short Letters, 1864-1880, and one to Mr. R. B. Browning, seven of them thanking Browning for gifts of his successive volumes of poetry as they appeared; in no case is any criticism of the poems attempted, but all the letters testify to the admiration and affection which Tennyson felt for Browning. In one of the other letters, dated Feb. 8, 1880, he expresses his gratification that he, "whom Professor Morley calls a born dramatist, should approve of my little play." The letter to Mr. R. B. Browning thanks him for sending "Asolando," "of course he would have given me his new volume had he lived." do

18. 0. 0 294 TENNYSON (Lady) Eight A. L. s. 1865-89, one of the letters sympathizing with Browning about the unfortunate reference to his wife published in the Letters of Edward FitzGerald, 1889 (8) B. F. Stevens

4. 0. 0 295 TENNYSON (Lady) Six Letters to Mrs. Browning, 1852-57, *with envelopes*, all friendly letters, one long and interesting, about Tennyson's work; with a Note from Lord Tennyson to his caretaker, telling him to let the Brownings have his house, if not already let (7) Edwards

Aug^t – 8 9.

My dear Browning

I thank you with my whole heart & being for your noble & affectionate letter, & with my whole heart & being I return your friendship. To be loved & appreciated by so great & powerful a nature as yours will be a solace to me, & lighten my dark hours during the short time of life that is left to me

Ever yours

Tennyson

No. 292.

1541 9. 18. 0

296 TENNYSON (Frederick) brother of the Laureate, Two A. L. s. 17 pp. 8vo, 1857, one a very long and rambling letter to Mrs. Browning about the climate of Jersey, Napoleon III and the number 666, spiritualism, his brother's "Idylls of the King," etc. Maggs

2. 2. 0

297 TENNYSON FAMILY. Ten Letters from the poet's sons and daughters-in-law (10) Dobell

12. 0

298 THACKERAY (W. M.) A. L. 1 p. 8vo, *Nov.* 19, 1859, *with envelope*, a charming letter, which we quote in full: Sotheran

25. 10. 0

A friend of Robert Browning and Elizabeth Barrett, his wife, has agreed to become Editor of a Magazine wh is to appear with the New Year.

He wishes to provide for the public as much amusement, as much instruction, as much knowledge, pleasure, poetry, pathos, fun, as can be procured for love or money. He has a great deal of the first and a liberal portion of the latter to offer to such contributors as R. and E. B. B. Have one or both of you a short poem wh you can give for an early number of the *Cornhill Magazine?*

(Private). Two young ladies named Thackeray send very kind remembrances to the above-mentioned lady and gentleman.

41. 0. 0

299 THACKERAY (W. M.) A. L. s. 2 pp. 8vo, *April* 2, 1861, to Mrs. Browning, *with envelope*, explaining with great delicacy and consideration why he had been unable to use a poem by Mrs. Browning in the *Cornhill Magazine:* Edwards

. . . . You see that our Magazine is written not only for men and women, but for boys, girls, infants, sucklings almost; and one of the best wives, mothers, women in the world writes some verses, wh I feel certain would be objected to by many of our readers . . . there are things *my* squeamish public will not hear on Mondays, though on Sundays they listen to them without scruple. . . . To have to say No to my betters is one of the hardest duties I have—but I'm sure we must not publish your verses—and I go down on my knees before cutting my victim's head off, and say, "Madam, you know how I respect and regard you, Browning's wife and Peniny's mother: and for what I am going to do, I most humbly ask your pardon."

The poem in question was "Lord Walter's Wife." Both these letters are printed in the Letters of E. B. Browning, vol. II, pp. 444-6.

1. 6. 0

300 TROLLOPE (ANTHONY) A. L. s. ½ p. 8vo, *Oct.* 13, 1882, inviting Browning to dine at the Garrick Club; with a Note by Browning stating that Trollope "was taken ill the day after the dinner, and died some weeks after!" Shepherd

1. 14. 0

301 WIEDEMANN (William), father of Sarah Anna Wiedemann, Browning's mother. Eight Pen-and-ink Drawings, viz. three shields, one containing the signature of the poet's mother; another, that of his aunt, Christiana Wiedemann (afterwards Silverthorne, who paid for the publication of "Pauline," 1833; mother of James Silverthorne), all authenticated by inscriptions by Browning, Oct. 1884; four architectural drawings (*damaged*), copied from line engravings, three similarly authenticated, the other with inscription by Miss Browning; and a text, also authenticated by Miss Browning (8) Tregaskis

15492. 2. 0

14. 0

302 WILLIAMS (Rev. J. D., *Vicar of Bottisham, nr. Cambridge*) Upwards of Fifty A. L. s., 1876-89, many referring to English or classical literature.—WEDGWOOD (Julia) A large packet of Letters, some on literary topics, referring to Landor, Lord Houghton, etc. Wells

3. 15. 0

303 WOOLNER (Thomas), the pre-Raphaelite sculptor, Twelve A. L. s. 15½ pp. 8vo, including one long letter to Mrs. Browning expressing the writer's enthusiastic admiration for "Aurora Leigh," which, he says, is shared by the Tennysons and the Rossettis; the writer also refers to his portrait bust of Tennyson, to Ruskin, Carlyle, Patmore, etc. One amusing letter contains a newspaper cutting describing the arrest and punishment of "an eccentric man called Robert Browning" for disorderly conduct; another letter thanks the poet for the verses he wrote for Woolner's group "Deaf and Dumb" (12) Edwards

17. 10. 0

304 WORDSWORTH (William) A. L. s. to John Kenyon; A. L. s. to Miss Barrett, in all 5 pp. 8vo, 1842-44; and a portion of an Auto. Account by her of an interview with Wordsworth, 2 pp. 4to Sabin.

*** One of the letters to Miss Barrett is that which is printed in the Letters of Mrs. Browning (vol. I, p. 113), referring to her sonnet: "On a portrait of Wordsworth by B. R. Haydon." Writing to H. S. Boyd, she said of it:

> King John's barons were never better pleased with their Charta than I am with this letter.

Her Auto. MS. of the Sonnet is also included in the Lot.

£15514. 1. 0

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I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.

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16. 0 306 About (Edmond) La Prusse en 1860, *with inscription on cover "R. & E. B. Browning," in the autograph of the latter* 8*vo.* *Paris*, 1860 Manning

1. 12. 0 307 Adamson (J.) Memoirs of the Life and Writings of Luis de Camoens, 2 vol. 2 *portraits, with inscription on title, "Robert Browning from his father, Oct.* 9, 1837" *sm.* 8*vo.* 1820 Sotheran

15. 0 308 Addison (J.) Poems on several Occasions, etc. *autograph signature of "Robert Browning" on title, half vellum* 12*mo.* 1780 Dobell

1. 18. 0 309 Aeschylus. Dramata quae supersunt et deperditorum Fragmenta, Gr. et Lat. rec. et brevi annot. illustr. F. H. Bothe, *with inscription on title, "Roberti & Elizabethae B. Barrett Browning," etc. in the autograph of the latter, on title, and MS. marginal notes by her* 8*vo.* *Lipsiae*, 1805 Sotheran

6. 15. 0
18. 0 310 Aeschylus, ex novissima recensione F. A. Paley, *autograph signature of "Robt. Browning, Apr.* 24, '77," *on title* 12*mo. Cantabrigiae*, 1874 Maurice

1. 10. 0 311 Aeschylus translated into English Prose by F. A. Paley, *autograph signature on half-title of "Robert Browning, July* 30, '74" 8*vo. Cambridge*, 1871 Maggs.

1. 19. 0 312 Aeschylus. Prometheus Vinctus ed. C. J. Blomfield, *with inscription on title, "E libris Roberti & Elizabethae Barrett," in the autograph of the latter, sheep* 8*vo. Cantabrigiae*, 1810 Meynell

3. 10. 0 313 Aeschylus. Septem contra Thebas ed. C. J. Blomfield, *with inscription on title "(Robert and E. B. B.—whose notes occur)," in the autograph of the poet, and MS. marginal notes in the autograph of E. B. B.* 8*vo.* 1824 Spencer

4. 15. 0 314 Aeschylus. Agamemnon, Gr. ed. C. J. Blomfield, *with inscription "Robert & E. Barrett Browning" on title, and numerous MS. notes, all in the autograph of the poetess* 8*vo.* 1826 Sotheran

1. 3. 0 315 Aeschylus. Tragedies, re-edited, with an English Commentary, by F. A. Paley, *with autograph signature of "Robert Browning, Dec.* 31, '71," *on title* 8*vo.* 1870 Maggs

6. 10. 0 316 Aeschylus. Scholia in Aeschyli Tragoedias, *with inscription on fly-leaf, "Miss Barrett from R. B." in the autograph of the poet, vellum* 8*vo.* 1820 Quaritch

7. 0 317 Aeschylus. Dramas, translated by Anna Swanwick, 36 *illustrations by Flaxman*, 1873—Leech (J.) Pictures of Life and Character, fifth series, 1869—Kingsley (C.) Song of the River, *plates*, 1887 *folio.* (3) Dobell

1. 3. 0 318 Aetna, revised, emended and explained by H. A. J. Munro, *with inscription on half-title, "With the Editor's Compliments, H. A. J. Munro," and in R. Browning's autograph "(to Robert Browning, Oxford, June* 16, 1867)" 8*vo. Cambridge*, 1867 do

5. 10. 0 319 Agostini (Nic. de) Il quarto libro d' Orlando inamorato, riformato da L. Domenichi, *with inscription on fly-leaf, "W. M. Rossetti*, 1865, *to Robert Browning, Jan.* 1867," *in the autograph of the former, old calf, broken* *sm.* 8*vo. Venetia*, 1547 Quaritch

1. 7. 0 320 Agrippa (C.) De Scientiis, *title in MS. under which the poet has written "My Father's writing, R. B.* 1877," *parchment* 12*mo.* 1622 Meynell

1. 11. 0 321 Agrippa (H. C.) The Vanity of Arts and Sciences, *portrait (mounted), autograph signature of "Robert Browning" on title, sprinkled calf* *sm.* 8*vo.* 1694 Sotheran

2. 0 322 Aidë (H.) Eleonore, and other Poems, *with inscription on fly-leaf, "With the respectful and affectionate regards of the author, July,* 1856" 12*mo.* 1856 Dobell

1. 4. 0 323 Alciatus (A.) Emblemata, cum Commentariis, etc. per Cl. Minoem, *numerous woodcuts, wanting title and several leaves, with inscription on fly-leaf, "From my Father, Robert Browning," in the autograph of the poet, half calf; sold not subject to return* *sm.* 8*vo. Paris.* 1888 Maurice

38. 4. 0 324 Alciphron. Epistolae, Gr. et Lat. ad edit. S. Bergleri accurat. impressae, *inscription on title, "Roberti & Elizabethae Barrett Browning," in the autograph of the latter, half calf* Sotheran
1. 12. 0 *8vo. Trajecti ad Rhenum*, 1791

5. 0 325 Alford (H. S. L.) and W. D. Sword. The Egyptian Soudan, its Loss and Recovery, *maps and plates*, 1898—Doyle (A. Conan) The Great Boer War, *maps*, 1900—Childers (Erskine) In the Ranks of the C. I. V. *frontispiece*, 1900; etc. *formerly the property of Miss Sarianna Browning* *8vo.* (5) Dobell

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4. 12. 6 327 Allen (Wm.) Killing, No Murder, *defective, in brown paper wrapping, on which Robert Browning has written "This copy was lent to Carlyle for his Cromwell. R. B."* *sm. 4to.* 1659 Maggs

2. 17. 6 328 Allingham (Wm.) Poems, *presentation copy with autograph inscription on half-title, "To Mr. & Mrs. Browning—with Mr. Allingham's compliments"* *12mo.* 1850 Quaritch

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18. 0 331 American Sonnets, selected and edited by T. W. Higginson and E. H. Bigelow, *presentation copy "To Robert Barrett Browning with the regards of Louise Chandler Moulton, Dec.* 1890" *12mo. Boston*, 1890 Maurice

1. 11. 0 332 Amphilochius (S.) Epistola ad Seleucum de recta studiorum ac vitae ratione, etc. Gr. et Lat. *inscription on title, "R. & E. B. Browning," in the autograph of the former* *12mo. Altorphii*, 1740 Meynell

2. 5. 0 333 Anacreontis Carmina, cum Sapphonis et Alcaei Fragmentis, *sheep* *12mo. Glasguae*, 1783

*** Formerly the property of the poet's father, with his signature inside cover. The poet has written at the foot of the title-page "My father's school-book, Robt. Browning, Nov. 5, 1866." Gregorio's

5. 5. 0 334 Anacreon. Reliquiae, curante J. F. Boissonade, *with inscription on title, "Robert & Elizabeth B. Browning," in the autograph of the latter, and 4 lines in Greek signed "R. B." on fly-leaf, half calf* *12mo. Paris.* 1823 Maggs.

1. 6. 0 335 Anacreon. Odaria, ad textus Barnesiani fidem emendata, acc. variae lectiones E. Forster, *vignettes, with inscription on half-title, "R. & E. B. Browning," in the autograph of the former* *sm. 8vo.* 1813 Sotheran

15. 19. 0 336 Anacreon. Odes, neatly written in Shorthand, *old red morocco gilt, g. e.* 16*mo.* 1814 Tougastein

5. 5. 0 337 Anson (G.) Voyage Round the World in the Years 1740-41, compiled by R. Walter, *maps, calf,* 1748—Moxon (E.) Sonnets, *vignettes, with inscription on fly-leaf, "To Robert Browning, Esq. with the author's best regards," calf,* 1837—Caines (C.) Letters on the Cultivation of the Otaheite Cane, *calf,* 1801; etc. 8*vo.* (14) Robson

2. 2. 0

1. 0. 0 338 Antoninus (Marcus) De rebus suis, sive de eis quae ad se pertinere censebat, etc. Gr. et Lat. studio T. Gatakeri, *portrait, with autograph signatures "E. B. Barrett, Hope End,* 1834," *on title, "E. B. Barrett,* 1834," *on a fly-leaf, old calf, broken* 4*to.* 1697 Dobell

18. 0 339 Argnani (F.) Il Rinascimento delle Ceramiche Maiolicate in Faenza, etc. *plates* *folio. Faenza,* 1898 Quaritch

8. 0. 0 340 Ariosto (L.) Opere in versi e in prosa, Italiane e Latine, 4 vol. *frontispieces, with inscriptions "Robert & Elizabeth Barrett Browning" on titles of vol. I and IV, and of "Elizabeth Barrett Barrett" on titles of vol. II and III, vellum* 12*mo. Venezia,* 1741 Sotheran

16. 0 341 Aristaenetus, Epistola Graecè, cum Latina interpretatione et notis, *with inscription on title, "Ex-libris Elizabethae B. Barrett," old calf* *sm.* 8*vo. Parisiis,* 1639 Norton

1. 4. 0 342 Aristides, Orationes, Gr. et Lat. vol. III, *with inscription on title, "Roberti & Elizabethae Barrett Browning e libris," in the autograph of the poetess, calf* *sm.* 8*vo. Paris.* 1604 Sotheran

2. 2. 0 343 Aristophanes. Comoediae ex edit. R. F. P. Brunck, 3 vol. *with inscriptions on each title, "Elizabeth B. Barrett from dearest Georgie,* 1838," *in the autograph of the poetess* 12*mo. Oxonii,* 1814-15 Maurice

2. 0. 0 344 Aristophanes. Comoediae, Gr. et Lat. ed. R. F. P. Brunck, 3 vol. *with inscription on title of vol. I "(from Landor) Robert Browning"* 8*vo.* 1823 Quaritch

7. 5. 0 345 Aristophanes. Comoediae, ed. A. Meineke, 2 vol. in 1, *autograph signature and notes in the autograph of "Robert Browning, July* 25, '73" *on fly-leaf, limp morocco* *sm.* 8*vo. Lipsiae,* 1850 Maggs

1. 3. 0 346 Aristophanes. Comoediae, 2 vol. *autograph signature of "Robert Browning" on title of vol. I* 12*mo. Oxonii,* 1851 Dobell

4. 4. 0 347 Aristophanes. Peace, a revised Text, with English Notes and a Preface by F. A. Paley, 1873; The Acharnians, edited by F. A. Paley, 1876; Theocritus, ed. F. A. Paley, 1869; *each with the autograph signature of "Robert Browning" on title sm.* 8*vo.* (3) Sotheran

1. 3. 0 348 Aristophanes. Ranae, a revised text, with English Notes and a Preface by F. A. Paley, *with autograph signature of "Robert Browning, Dec.* 15, '77" *on title* *sm.* 8*vo. Cambridge,* 1877 Dobell

1. 3. 0 349 Aristophanes. Scholia Graeca in Aristophanem, *with autograph signature of "Robert Browning, May* 31, 1874" *on half-title* *imp.* 8*vo. Paris,* 1855 Shepherd

1. 0. 0 350 Aristoteles. Opera Omnia, Gr. et Lat. ed. I. Casauboni, 2 vol. *with inscription on title, "Robert & E. B. Browning," in the autograph of the former, half calf* *folio. Lugduni,* 1590 Cash

115. 4. 0
1. 10. 0 351 Aristotle. De Poetica liber ex vers. T. Goulstoni, etc. *with inscription on title, "Robert & Elizabeth Barrett Browning," in the autograph of the latter, old calf* 8*vo.* *Oxonii*, 1780 Maggs

1. 3. 0 352 Aristotle. Ethicorum Nicomacherorum lib. X, ed. G. Wilkinson, *with inscription on title, "R. & Elizabeth B. Barrett Browning," in the autograph of the latter* 8*vo.* *ib.* 1803 Shepherd

6. 6. 0 353 [Arnold (Matthew)] Empedocles on Etna, and other Poems by A. FIRST EDITION, *on a fly-leaf is "From the Author," and on the half-title, "From T. B. Robert Browning," in the latter's autograph* 12*mo.* 1852 Sotheran

5. 5. 0 354 Arnold (M.) Merope, a Tragedy, FIRST EDITION, *autograph signature of "Robert Browning" on half-title* 12*mo.* 1858 Tregaskis

8. 10. 0 355 Arnold (M.) New Poems, FIRST EDITION, *with author's autograph inscription on half-title, "To Robert Browning, with most sincere esteem," and in the autograph of R. Browning "(Le Croisic, Aug.* 21, '67)*"* *sm.* 8*vo.* 1867 Quaritch

9. 0. 0 356 Arnold (M.) Culture and Anarchy: an Essay in Political and Social Criticism, FIRST EDITION, *with inscription on title, "To R. B. Χάλκεα Χρυσείων, from the author"* *sm.* 8*vo.* 1869 Tregaskis

8. 10. 0 357 Arnold (M.) Friendship's Garland, FIRST EDITION, *presentation copy with inscription on fly-leaf "To R. Browning, with kindest regards, M.A."* *sm.* 8*vo.* 1871 Sotheran

9. 5. 0 358 Arnold (M.) Literature and Dogma, FIRST EDITION, *with inscription on half-title, "Robert Browning, with the affectionate regard of M. A."* *sm.* 8*vo.* 1873 Maggs

1. 7. 0 359 Ascham (R.) Epistolae, *with inscription on half-title, "E. B. & Robert Browning," in the autograph of the latter, old sheep* 12*mo.* 1590 Ellis

2. 2. 0 360 Avison (C.) An Essay on Musical Expression, *autograph signature of "Robert Browning" on fly-leaf* 12*mo.* 1752 Tregaskis

2. 2. 0 361 Avison (C.) An Essay on Musical Expression, *autograph signature of "Robert Browning" on a fly-leaf, calf, rebacked* 8*vo.* 1753 Dobell

7. 5. 0 362 Bach (J. S.) Sammlung de Clavier Compositionen herausgegeben von F. Chrysander, 4 vol. in 2, *portrait, half vellum, Wolfenbuettel, n. d.*—Mozart's Sämmtliche Compositionen für Pianoforte, *half vellum, n. d.*; and a large quantity of Music, *many pieces being presentation copies from the composers* Bloomfield 3 parcels

5. 17. 6 363 [Bailey (P. J.)] Festus, a Poem, FIRST EDITION, *with inscription on title, "Elizabeth B. Barrett, from her dearest Papa,* 1840,*" in the autograph of the poetess* 8*vo.* *W. Pickering*, 1839 Sotheran

2. 15. 0 364 Bailey (P. J.) Festus, a Poem, second edition, *presentation copy to "Miss E. B. Barrett, with the author's compts."* 12*mo.* *ib.* 1845 Maggs

17. 0 365 Bannatyne Club. Les Affaires du Conte de Boduel l'an MDLXVIII, *with autograph signature of "B. R. Haydon, Edinburgh,* 1838*" on title, and Autograph Letter of D. Laing inserted* 4*to.* *Edimbourg*, 1829 Dobell

186. 18. 6

2. 15. 0 366 Barclay (J.) Satyricon, partes V cum Clavi, *engraved title, with inscription on fly-leaf, "Robert W. Barrett B. from W. S. Landor," in the autograph of Robert Browning, vellum* 16*mo.* *Amsterod.* 1634 Dobell

1. 3. 0 367 Barker (E. H.) The Claims of Sir Philip Francis to the Authorship of Junius's Letters disproved, etc. *with autograph signature of "E. B. Barrett,* 1828*" on fly-leaf* *sm.* 8*vo.* 1828 Maurice

1. 6. 0 368 Bartoli (D.) De' Simboli trasportati al morale, *autograph signature of "R. Browning" on title* wants a leaf *sm.* 8*vo.* *n. d.* Fregarkin

2. 8. 0 369 Baruh (R.) Critica Sacra Examined, *MS. notes, and on a fly-leaf "Robert Browning (My Father's much esteemed book), Feb.* 4, '87," *in the autograph of the poet, half roan* *sm.* 8*vo.* 1775 Maurice

1. 5. 0 370 Basil (S.) The Catholic Faith, a Sermon translated from the Greek by H. S. Boyd, *with inscription on title, "E. B. Barrett. From the Author," in the autograph of the poetess* 8*vo.* 1825 Dobell

2. 19. 0 371 Bayly (L.) The Practice of Pietie, *engraved title, with autograph signature of "Robert Browning,* 1887*" inside cover, and on the verso of title that of "Elizabeth Pethebridge," with her pedigree, under which the poet has written "(who was therefore the Great-Great-Grandmother of R. B.)," old calf; sold not subject to return* 16*mo.* *Delff,* 1648 Shepherd

1. 5. 0 372 Beattie (J.) Essay on the Nature and Immutability of Truth, *autograph signature of "E. B. Barrett, Hope End," to which the poetess has prefixed "Robert &" and crossed out "Hope End," sheep* 8*vo.* *Edinb.* 1771 Maurice

1. 4. 0 373 Beauchamp (Alph. de) Histoire des deux faux Dauphins, *portrait, note in the autograph of R. Browning on fly-leaf* 8*vo.* *Paris,* 1818 Sotheran

7. 0 374 Beaumarchais (C. de) La Folle Journée, ou le Mariage de Figaro, *uncut* 8*vo.* *Amsterdam,* 1785 Dobell

6. 6. 0 375 Beaumont and Fletcher, Dramatic Works, with the notes of G. Colman, 3 vol. *with inscription "Robert & Elizabeth Barrett Browning" in vol. I and II and "E. B. Barrett" in vol. III, all in the autograph of the poetess* 8*vo.* *Stockdale,* 1811 do

1. 1. 0 376 Becker (B. H.) Disturbed Ireland, *maps, with inscription on half-title, "Robert Browning from the author, Jan.* '81" 8*vo.* 1881 Shepherd

3. 7. 6 377 Beddoes (Thomas Lovell) Poems, with a Memoir, *with inscription on title, "Robert Browning, from Barry Cornwall," in the autograph of the former* 12*mo.* *W. Pickering,* 1851 B. F. Stevens

3. 5. 0 378 Bellarmin (R.) Institutiones linguae Hebraicae, postremo recognitae, ac locupletatae, *with inscription on title, "Robert Browning, from W. S. Landor," in the autograph of the former, vellum* 12*mo.* *Colon. Allobrogum,* 1616 Edwin

18. 0 379 Bembus (P.) Epistolarum libri XVI, *margins badly damaged by ink having eaten through the paper, autograph signature of "Robert Browning" on fly-leaf, vellum* *sm.* 8*vo.* *Lugduni,* 1540 Meynell

216. 8. 0 / 2. 14. 0 380 Bembo (P.) Prose, *fore edges damaged, inscription on half-title, "Robert Browning from Walter Savage Landor," in the autograph of the former, vellum* 12*mo.* *Vinegia*, 1561 Shepherd

1. 10. 0 381 Benjamin of Tudela. Travels through Europe, Asia and Africa, translated by B. Gerrans, *with autograph signature of "Robert Browning, Feb.* 20, '82" *on title* *sm.* 8*vo.* 1783 Dutie

1. 0. 0 382 Benson (G.) A Summary View of the Evidences of Christ's Resurrection, *with long note on fly-leaf, under which Robert Browning has written "(My Father's Notes Robert Browning)," half calf* *sm.* 8*vo.* 1754 Maunie

12. 0 383 Bentley (R.) Remarks upon a late Discourse of Free Thinking, *autograph signature on title "(Robert Browning jr. July* 18, '84)," *half bound* 8*vo.* 1716 do.

1. 8. 0 384 Bentley (R.) Dissertation upon the Epistles of Phalaris, *with inscription on title "Robert & E. Barrett Browning," in the autograph of the former, calf* 8*vo.* 1777 Meynell

12. 0 385 Béranger. Gleanings from Béranger, by Robert Offley Ashburton, Lord Houghton, *only* 200 *copies printed, parchment* *sm.* 8*vo.* *Privately printed*, 1889 Dutie

18. 0 386 [Bethel (S.)] The Providences of God observed through several Ages towards this Nation, in introducing the True Religion, *autograph signature of "Robert Browning" on title, sheep* 12*mo.* 1694 Meynell

6. 15. 0 387 Biblia Hebraica, 4 vol. *with inscription on fly-leaf of vol. I, "My Wife's Book and mine, Robert Browning, April* 17, '83," *and autograph signature of Bishop Berkeley*, 1750, *in each volume, old russia, one vol. broken* 16*mo.* *n. d.* Goodall

15. 10. 0 388 Biblia Hebraica sine punctis acc. Nat. Forster, 2 vol. *with autograph signature of "Elizabethæ B. Barrett, carissimus pater dono dedit," and very numerous and interesting marginal notes in the autograph of the poetess throughout the two volumes, old calf* 4*to.* *Oxon.* 1750 Margoy

8. 6. 0 389 Bible. The Jewish Family Bible, containing the Pentateuch, the Prophets and the Hagiographia in Hebrew and English, *autograph signature of "Robert Browning, Apr.* 26, '83" *on fly-leaf, morocco, broken* 4*to.* 1881 Dutie

4. 10. 0 390 Biblia Hebraica, 1820, and Novum Testamentum Graecum, 1820, in 1 vol. *with autograph signature of "Robert Browning" on each part, old rough calf, g. e.* 12*mo.* 1820 Goodall

5. 5. 0 391 Bible. The Books of the Prophet Isaiah in Hebrew, *interleaved, with inscription on fly-leaf, "My Wife's Book and mine, Robert Browning, April* 17, '83,' *half calf* *sm.* 8*vo.* *n. d.* Quaritch

7. 10. 0 392 Biblia Sacra, ad veritatem Hebraicam, et probatissimorum exemplarium fidem summa diligentia castigata, *maps, vellum* *sm.* 8*vo.* *Lugduni*, 1568 Goodall

*** With following inscription on fly-leaf, in the autograph of Robert Browning: "Robert Browning (My father's copy: 'Not in the Duke of Sussex collection,' as he told me when a boy), Jan. 7, '77."

272. 18. 0

1. 1. 0 393 Biblia Sacra, sive Testamentum vetus ab Im. Tremellio et Fr. Junio ex Hebraeo latine redditum et Testamentum novum a Theod. Beza è Graeco in Latinum vers, *engraved title, autograph signature of "Robert Browning" on title, old calf, upper cover wanting* 12*mo.* 1656 Dobell

14. 0. 0 394 BIBLE. Vetus et Novum Testamentum Graece, *with autograph inscription on title and numerous MS. notes in the autograph of Elizabeth B. Barrett, morocco, g. e. in limp morocco case* 12*mo.* 1828 Moggs

17. 0. 0 395 Bible (The Holy), containing the Old and New Testaments, *numerous plates, with following inscriptions on fly-leaf: "Robert Browning married to Sarah Anna Wiedemann at Camberwell Feby.* 19, 1811, *Robert Browning born 7th May,* 1812, *Sarahanna Browning born 7th Jan.* 1814," *old russia, broken* 4*to.* 1795 Goodall

13. 0. 0 396 Bible. The Holy Bible, containing the Old and New Testaments, *with inscription on fly-leaf "(given to me by my mother on the day of my leaving England for Russia. R. B.* 27 *July,* '66)," *short genealogy of his family in the autograph of the poet, and note at end, red morocco* 12*mo.* *Cambridge,* 1833 do

5. 15. 0 397 Bible (The Holy), *with inscription on fly-leaf, and on the end paper, in R. B.'s autograph "(Sunday, May* 5, 1850)," *morocco* 12*mo.* *n. d.* Smith Elder

5. 0. 0 398 Bion, Moschus et Tyrtaeus, Opera quae supersunt, *with inscription on title, "R. & E. Barrett Browning," and interesting marginal notes, all in the autograph of the poetess, calf* 12*mo.* *Edinburgi,* 1807 Williams

3. 5. 0 399 Black (Wm.) The Wise Women of Inverness, *presentation copy "To Robert Browning with W. Black's very kind regards, Brighton, June,* 1885," 1885—Trollope (A.) Tales of all Countries, 1861—Wedmore (F.) The Two Lives of Wilfrid Harris, 1868 ; etc. 8*vo.* (14) Shepherd

5. 5. 0 400 Blake (William) Life, by Alex. Gilchrist, 2 vol. FIRST EDITION, *portrait and facsimiles, with inscription on title of vol. I, "Robert Browning, from Mrs. Gilchrist," in the autograph of the former* 8*vo.* 1863 Sotheran

4. 0. 0 401 Bloomfield (R.) Wild Flowers, *woodcuts by T. Bewick, with inscription on title, "Elizabeth B. Barrett,* 1820, *the kind gift of dear James," and on the fly-leaf "E. B. Barrett, Hope End, January* 8*th,* 1820, *given to her by dearest Jim," both in the autograph of the poetess, old calf* 12*mo.* 1806 Smith Elder

1. 0. 0 402 Bloomfield (R.) Agricolae Puer in versos Latinos redditum autore G. Clubbe, *interleaved with numerous MS. alterations by G. Clubbe, and initials "R. B. Novr.* 1839" *inside cover, half bound* 8*vo.* 1804 Bloomfield

4. 15. 0 403 [Blunt (Wilfred Scawen)] The Love Sonnets of Proteus, *frontispiece by the author, with inscription, "Robert Browning, May* 15, '81, *from the author, unknown," in Robert Browning's autograph* 12*mo.* 1881 Quaritch

346. 19. 0
7. 10. 0 404 Boaden (J.) Authenticity of Portraits of Shakspeare, 15 *portraits inserted, half calf*, 1824—Garrick (D.) Plays, 15 in 2 vol. *calf*, 1773, *etc.*—Origin of the English Drama, with explanatory Notes by T. Hawkins, 3 vol. *calf, Oxford*, 1773 ; etc. *8vo.* (14) Quaritch

5. 0. 0 405 Boccaccio (G.) Il Decamerone, 5 vol. in 2, *engraved titles, with inscription on fly-leaf, "Robert Browning, from W. S. Landor," in the autograph of the former, vellum* *sm. 8vo. n. d.* Tregaskis

14. 0 406 Boccius (A. B.) ΜΩΑΜΕΔ ΙΣΜΑΗΛΙΤΗΣ, *autograph signature of "Robert Browning" on title, unbound* *sm. 4to. n. d.* Leighton

1. 14. 0 407 Bohn's Classical and other Libraries, *one with the autograph signature of "Robert Browning" on title, sm. 8vo*, 1865 ; etc. (17) Sotheran

1. 18. 0 408 Bojardo (M. M.) Orlando Innamorato, rifatto da F. Berni, 4 vol. *portrait, with inscriptions on titles of vol. I and II, "Robert & Elizabeth B. Barrett Browning," and on title of vol. III "Elizabeth B. Barrett," all in the autograph of the poetess, old calf* *12mo. Parigi*, 1768 Sotheran

1. 12. 0 409 Bolingbroke (H. St. John) Letters on the Spirit of Patriotism, etc. *with inscription on fly-leaf, "Robert Browning from his father, July* 24, 1835," *in the autograph of the poet* 1749 Quaritch

4. 18. 0 410 Bonespei (N.) Elucidarius Carminum, *autograph signature of "Robert Browning" on fly-leaf, half bound* *4to. Paris, s. a.* Ellis

2. 10. 0 411 Bourne (A. V.) Poematia, latine partim reddita, partim scripta, *autograph signature on title "G. Morland," and on fly-leaf "Robert Browning," in the autograph of the poet, calf, rebacked* *sm. 8vo.* 1743 Sotheran

1. 8. 0 412 Bowman (T.) New, Easy and Complete Hebrew Course, 2 vol. *autograph signature of "Robert Browning" in each volume* *8vo. Edinb.* 1879-82 Maurice

2. 6. 0 413 Boyd (H. S.) Select Passages of the Writings of St. Chrysostom, St. Gregory Nazianzen and St. Basil, translated from the Greek, *with inscription on fly-leaf, "E. B. Barrett, given to her by her dear friend Mr. Boyd, Hope End," in the autograph of the poetess, calf* *8vo.* 1813 Smith Elder

4. 10. 0 414 Boyd (H. S.). The Agamemnon of Æschylus, a Tragedy, translated by H. S. Boyd, *with inscription on fly-leaf, "Given to me by Mr. Boyd in* 1830. *E. B. Barrett,"* 1823 ; Thoughts of an Illustrious Exile, *with autograph inscription on title, "E. B. Barrett from the author," in the autograph of the poetess*, 1825 ; in 1 vol. *calf* *8vo* Maggs

2. 0. 0 415 Boyd (H. S.) Tributes to the Dead ; in a Series of Ancient Epitaphs, translated from the Greek, *with inscription on title, "E. B. Barrett, From the Translator and author," in the autograph of Mrs. Browning* *sm. 8vo.* 1826 Maynell

5. 5. 0 416 Boyle (R.) Opera Varia, *plates, with inscription on title, "Robert & E. B. Browning, Florence," and on the fly-leaf, "I bought this book on a stall by the weight, R. B. Florence," both in the autograph of the poet, old calf* *4to. Genevae*, 1677 Sotheran

388. 4. 0
12. 0 417 Bradley (R.) New Improvements of Planting and Gardening, both Philosophical and Practical, *plates, with inscription on fly-leaf, "R. Barrett Browning, La Torre all'Antella, April* 3, 1902," *calf* 8*vo.* 1726 Leighton

1. 15. 0 418 [Bremer (Frederica)] Streit und Friede, *presentation copy to "Elizabeth B. Browning, from her affect. friend Anna Jameson, Brighton, Oct.* 28, 1858," *and on the title the name "Frederica Bremer" in the autograph of E. B. Browning* 12*mo. Leipzig,* 1841 Manning

2. 5. 0 419 Brentari (O.) Ecelino da Romano nella mente del Popolo e nella Poesia, *with autograph signature of "Robert Browning, Asolo, Oct.* 17, '89," *on cover, and interesting note in R. B.'s autograph on verso of title* *sm.* 8*vo. Padova,* 1889 Meynell

3. 10. 0 420 Brome (Alex.) Songs and other Poems, *portraits, with autograph signature of "Elizabeth B. Barrett,* 1842," *on title, old sheep, broken, and under cover wanting* *sm.* 8*vo.* 1664 Ellis

1. 7. 0 421 Brookes (T.) Precious Remedies against Satan's Devices (*wanting pp.* 153 *to* 216), *with note on fly-leaf, signed "Rob. Browning, Aug.* 5, 1811," *under which the poet has written ("His grandson Robert Browning, June* 4, '73"), *old calf* *sm.* 8*vo.* 1656 Dobell

5. 15. 0 422 Brown (Sir Thomas) Works, *portrait, with inscription on title, "Given by Joseph Arnould to my Father, Robert Browning," in the autograph of the poet, old calf* *folio.* 1686 Ellis

15. 5. 0 423 BROWNING (ELIZABETH BARRETT) Poetical Works, 5 vol. 1880; The Seraphim, FIRST EDITION, 1838; Poems, 2 vol. FIRST EDITION, 1844; Poems, 2 vol. 1850; Casa Guidi Windows, FIRST EDITION, 1851; Poems before Congress, 1860, and Last Poems, 1862, FIRST EDITIONS, in 1 vol.; The Greek Christian Poets and the English Poets, FIRST EDITION, 1863; Aurora Leigh, *Leipzig,* 1872; Selection, *ib.* 1872; Letters addressed to R. H. Horne, 2 vol. 1877; Earlier Poems, 1878; Selections, 2 vol. 1882; Aurora Leigh, 1883; Poetical Works, *New York, n. d.; brown morocco gilt, g. e. with arms on back* (22) Sotheran

*** Presentation set "To Robert Barrett Browning, on his 35th Birthday, 9th March, 1884, from a few of those Members of the Browning Society who venerate the memory of his Mother, the Greatest Poetess that ever lived." In specially made oak cabinet, with symbolically carved headpiece, under which the words "To R. Barrett Browning, 35, March 9th, 1834, in Memory of E. B. B." stand out in bold relief.

11. 0. 0 424 BROWNING (E. B.) Poetical Works, 6 vol. ÉDITION DE LUXE, ONE OF 125 COPIES ON HAND-MADE PAPER, *portraits and plates* 8*vo.* 1889-90 Sanders

1. 0. 0 425 Browning (E. B.) Poetical Works, 6 vol. *portraits and plates* *sm.* 8*vo.* 1889-90 Brown

16. 0 426 Browning (E. B.) Poetical Works; another copy, 6 vol. *portraits and plates* *sm.* 8*vo.* 1889-90 Miss Freere

431. 9. 0
1. 3. 0 427 Browning (E. B.) Poetical Works (*the* 6 *vol. edition in* 3), *on* INDIA PAPER, *portraits, limp leather*, 1903 ; etc. 12*mo.* (11) Smith

1. 12. 0 428 Browning (E. B.) Poetical Works ; another copy (*the* 6 *vol. edition re-issued in* 3 *vol.*), INDIA PAPER, *portraits*, 1903 ; and others 12*mo.* (34) do

29. 0. 0 429 [Browning (E. B.)] An Essay on Mind, with other Poems, FIRST EDITION, *with inscription on fly-leaf, "Arabel Barrett, with the truest affection of her Ba." in the autograph of the poetess* *sm.* 8*vo.* 1826 Bumpus

32. 0. 0 430 [Browning (E. B.)] An Essay on Mind ; another copy, FIRST EDITION, *with inscription on title, "Dearest Mama*, 1826," *in the autograph of the poetess* *sm.* 8*vo.* 1826 do

40. 0. 0 431 [Browning (E. B.)] An Essay on Mind ; another copy, FIRST EDITION, *autograph signature of "Robert Browning" on title, original boards* *sm.* 8*vo.* 1826 Sabin

21. 0. 0 432 Browning (E. B.). Prometheus Bound, translated from the Greek of Æschylus, and Miscellaneous Poems by the Translator [E. B. Browning], *with inscription on title, "Henrietta Barrett*, 50, *Wimpole St." (Mrs. Browning's sister)*, RARE *sm.* 8*vo.* 1833 Berman

18. 10. 0 433 Browning (E. B.) The Seraphim, and other Poems, FIRST EDITION, *with inscriptions on half-title, "To John Kenyon, Esq. from the author, his affectionate friend," in the autograph of E. B. Barrett, and "from John Kenyon to Robert Browning"* *sm.* 8*vo.* 1838 Hornstein

7. 0. 0 434 Browning (E. B.). Poems, by Elizabeth Barrett Barrett, 2 vol. FIRST EDITION, *with inscription on fly-leaf of each volume, "John Kenyon to Miss Browning, Decr.* 1844" 12*mo.* 1844 Dobell

17. 0. 0 435 Browning (E. B.) Poems, 3 vol. *with inscription on half-title of vol. I, "Given by E. B. B. to R. B. Paris, October* 2, 1858," *in the autograph of the poetess* 12*mo.* *New York*, 1857 Hornstein

11. 0. 0 436 Browning (E. B.) Poems, vol. I, *with inscription on half-title, "To our dearest Peni, London, Jan.* 23, '62," *in the autograph of Robert Browning* 12*mo.* 1862 Sabin

2. 10. 0 437 Browning (E. B.) Poems, 2 vol. 12*mo*, 1850 ; Letters addressed to R. H. Horne, edited by S. R. Townshend Mayer, 2 vol. 1877 ; etc. 8*vo.* (14) Spencer

52. 0. 0 438 Browning (E. B.) A Drama of Exile, and other Poems, 2 vol. *with inscriptions on fly-leaf, "From E. B. B." in the autograph of the poetess, and "September* 2, 1845—*and this is July* 26, 1861," *followed by a six-line quotation from a poem by Mrs. Browning, and "Copied, alone in Casa Guidi, R. B." in the autograph of the poet* *sm.* 8*vo.* *New York*, 1845 Sabin

14. 0 439 Browning (E. B.) Casa Guidi Windows, a Poem, FIRST EDITION 12*mo.* 1851 B. F. Stevens

4. 7. 6 440 Browning (E. B.) Aurora Leigh, FIRST EDITION, *autograph signature of R. Barrett Browning on title* *sm.* 8*vo.* 1857 Tregaskis

669. 15. 6
235. 0. 0

441 BROWNING (E. B.) POEMS BEFORE CONGRESS, FIRST EDITION, *original cloth* 1860 Sabin

*** PROBABLY THE MOST INTERESTING COPY OF THE BOOK IN EXISTENCE, being the presentation copy to Robert Browning, who has written his name on the half-title, above an inscription by the authoress:

from Elizabeth B. B.
Faccia opra di se degne in chiara luce,
E rimirando Te maestro e duce.
TASSO.

On one of the fly-leaves is pasted a drawing in pen-and-ink by Mrs. Browning, with an inscription by her below:

1860. Oct. 7—Villa Alberti.
Siena—My fig tree—E. B. B.

and another by her husband:

Drawn the last time she ever sat under it. We left, the next day. R. B.

Two different Photographs of Mrs. Browning—the last ever taken—each with inscription by Robert Browning beneath "Rome, May 27, 1861," are inserted at the beginning and end of the text

On the back of the last page of text is pasted a pencilled plan, with the following note beneath:

This plan was made on the spot by Ba [Mrs. Browning], shortly before we left Rome, of the Apartment in the Palazzo Barberini for which we were in negotiation up to the last. We would have taken it for "five or six years." She spoke anxiously about it this day last month.
Alone, Casa Guidi, July 28, '61. R. B.

On the opposite page are two other remarkable Notes by Robert Browning:

Note. Tuesday, July 21, 1863. Arabel [Mrs. Browning's sister] told me yesterday that she had been much agitated by a dream which happened the night before, Sunday, July 19: she saw Her and asked "When shall I be with you?" The reply was "Dearest, in five years": whereupon Arabel woke. She knew in her dream that it was not to the living she spoke—and her question referred to her own death.
R. B.

(Arabel died in my arms yesterday a little before 12 o'clock: R. B. Friday, June 12, 1868).
(Arabel was born July 4th, 1813).

On the last leaf of the book is a copy in Browning's writing of the inscription placed on Casa Guidi:

Qui scrisse e mori—Elisabetta Barrett Browning—che in cuore di donna conciliava—scienza di dotto e spirito di Poeta—e fece del suo verso aureo anello—fra Italia ed Inghilterra—Pose questa memoria—Firenze grata—1861.

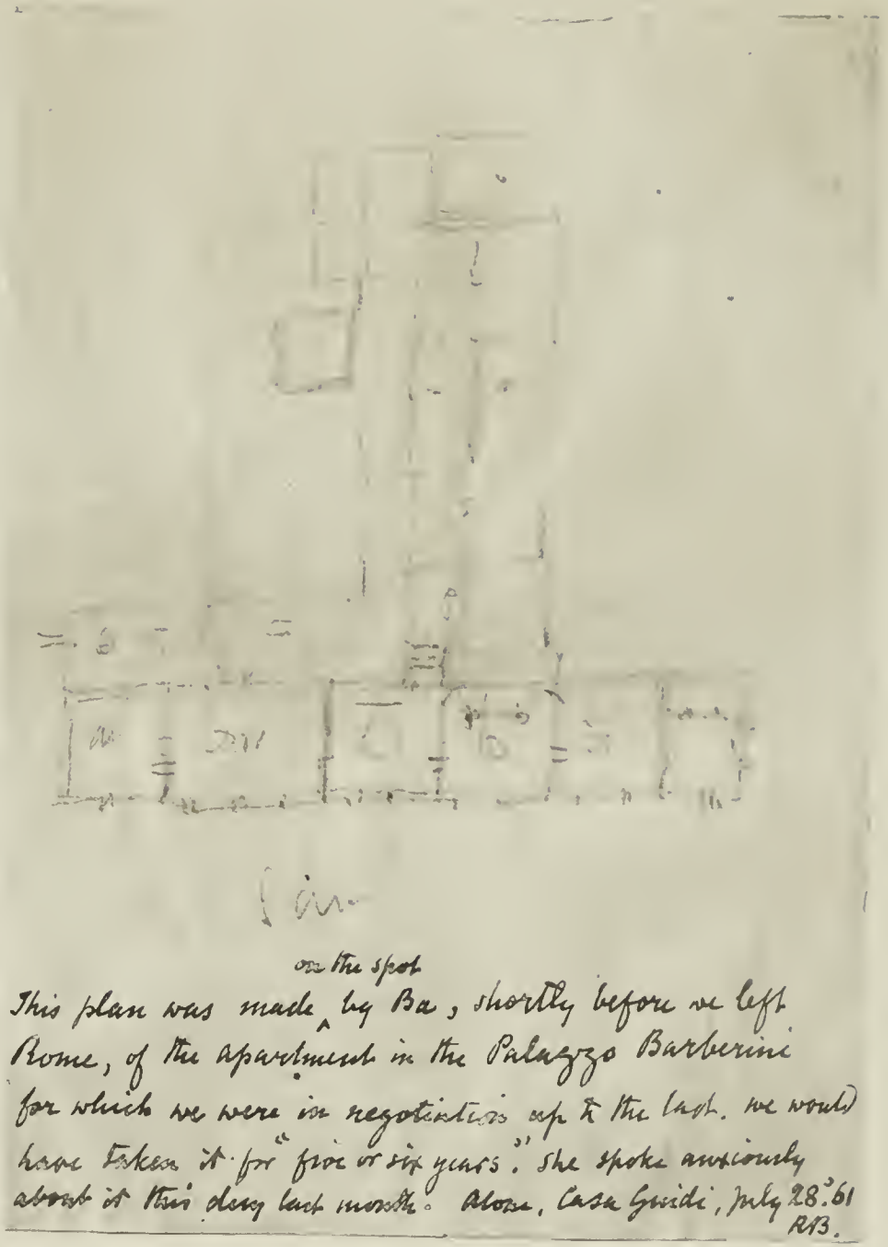
The book is wrapped in paper on which is written by Miss Browning a description of the contents, which does not however tally exactly with what is at present in the book.

[*See Illustration.*]

12. 5. 0 442 Browning (E. B.) Poems before Congress, FIRST EDITION, *with inscription on half-title in the autograph of Robert Browning "Dearest Pen, June 5, '66"* *sm. 8vo.* 1860 Houstin

10. 0 443 Browning (E. B.) Poems before Congress, FIRST EDITION *sm. 8vo.* 1860 Leighton

Drawn the last time
she ever sat under it.
We left, the next day.
RB.
1860. Oct. 7 – Villa Alberti
Siena –


This plan was made on the spot by Ba, shortly before we left
Rome, of the apartment in the Palazzo Barberini
for which we were in negotiation up to the last. We would
have taken it for "five or six years." She spoke anxiously
about it this day last month. Alone, Casa Guidi, July 28.'61
RB.

No.441.

917. 10. 6
6. 10. 0 444 Browning (E. B.) Napoleon III in Italy, and other Poems, *with initials "R. B." and ("with the corrections of the Preface") in the autograph of Robert Browning on title* *sm. 8vo.* *New York*, 1860 Sabin

30. 0. 0 445 Browning (E. B.) Last Poems, FIRST EDITION, *with inscription on half title "To our own dearest Peni, London, March* 23, 1862*" in the autograph of Robert Browning* *sm. 8vo.* 1862 B. J. Stevens

4. 0. 0 446 Browning (E. B.) Last Poems, FIRST EDITION, *autograph signature of "Sarianna Browning" on half-title* *sm. 8vo.* 1862 Gotheman

1. 18. 0 447 Browning (E. B.) Last Poems, with a Memorial by T. Tilton, *autograph signature of "Robert Barrett Browning" on half-title* 12*mo.* *New York*, 1862 Lawson

21. 0. 0 448 Browning (E. B.) The Greek Christian Poets and the English Poets, FIRST EDITION, *presentation copy, with inscription on title "To our dearest Pen. R. B. March* 13, '63*"* 12*mo.* 1863 Sabin

10. 0 449 Browning (E. B.) A Selection from the Poetry of Elizabeth Barrett Browning, Second Series, 3 *copies* *sm. 8vo.* 1880 Taylor

2. 8. 0 450 Browning (E. B.) Selection from the Poetry of, 2 vol. in 1, *vellum, upper cover painted in lozenges, and gilt, t. e. g.* *sm. 8vo.* 1888-9 Shepherd

1. 8. 0 452 Browning (E. B.) Sonnets from the Portuguese, *printed in the form of an illuminated MS. within borders and decorations, on one side of the paper only, light brown morocco, finely stamped sides, inside borders, with joints* 8*vo.* 1897 Hill

9. 0 453 Browning (E. B.) Sonnets from the Portuguese, with a Note, *portrait, calf* 12*mo.* *Venice*, 1906 Shepherd

3. 12. 6 454 Browning (E. B.) Letters addressed to R. H. Horne, edited by S. R. Townshend Mayer, 2 vol. *with inscription on half-title of vol. I "Robert Browning, with the regards and admiration of many years, R. H. H. London*, 1876*"* *sm. 8vo.* 1877 Maggs

2. 16. 0 455 Browning (E. B.) Letters, edited with biographical additions by F. G. Kenyon, 2 vol. *portraits*, 1897—Elizabeth Barrett Browning in her Letters, by Percy Lubbock, *portrait*, 1906—Browning (R.) Life and Letters, by Mrs. S. Orr, edited by F. G. Kenyon, 2 *portraits*, 1908; *each work with autograph signature of "R. Barrett Browning"* *sm. 8vo.* (4) Dobell

2. 5. 0 456 Browning (E. B.) Letters, edited with biographical additions by F. G. Kenyon, 2 vol. *portraits, autograph signature of "R. Barrett Browning" on half-title of vol. I*, 1897; The Letters of Robert Browning and Elizabeth Barrett Barrett, 1845-46, 2 vol. *portraits and facsimiles, autograph signature of "R. Barrett Browning, Asolo*, 1899*" on half-title*, 1899 *sm. 8vo.* (4) Quaritch

9. 0 457 Browning (E. B.) Merlette (G. M.) La vie et l'œuvre d'Elizabeth Barrett Browning, *portrait* *roy. 8vo.* *Paris*, 1905 Bloomfield

944. 16. 0
51. 0. 0

458 BROWNING (ROBERT) WORKS: Poetical Works, 6 vol. 1882; Prince Hohenstiel Schwangau, FIRST EDITION, 1871; Fifine at the Fair, FIRST EDITION, 1872; The Ring and the Book, 4 vol. 1872; Red Cotton Night-Cap Country, FIRST EDITION, 1873; The Inn Album, FIRST EDITION, 1875; Aristophanes' Apology, FIRST EDITION, 1875; Pacchiarotto, FIRST EDITION, 1876; Agamemnon of Æschylus, FIRST EDITION, 1877; La Saisiaz, FIRST EDITION, 1878; Dramatic Idyls, 2 vol. FIRST EDITION, 1879; Balaustion's Adventure, 1881; Jocoseria, FIRST EDITION, 1883; Ferishtah's Fancies, 1885; Parleyings with certain People, FIRST EDITION, 1887; *green morocco, g. e. with arms on back* (25) Sotheran

*** Presentation set "To Robert Browning on his Seventieth Birthday, May 7, 1882, from some members of the Browning Societies of London, Oxford, Cambridge, Bradford, Cheltenham and Philadelphia, with heartfelt wishes for his long life and happiness." In specially-made oak cabinet, with symbolically carved headpiece, under which the words "To Robert Browning, 70, May 7, 1882" stand out in bold relief. Included is a small volume containing autograph signatures and letters of the subscribers.

1. 18. 0 459 Browning (R.) Poems, 2 vol. *autograph signature of Sarianna Browning in each volume, morocco, g. e.* 12*mo.* 1848 Smith

2. 0 460 Browning (R.) Proof Sheets of various parts of "The Poetical Works" published by Smith Elder in 1879, etc. Dobell

1. 0. 0 461 Browning (R.) Poetical Works, vol. X-XVII and duplicates of vol. XV, XVI and XVII (4 *copies*), *portraits* *sm.* 8*vo.* 1889-94. (14) Edwards

2. 10. 0 462 Browning (R.) Complete Poetic and Dramatic Works, *portrait, Boston*, 1895—Browning (E. B.) Poetical Works, *portrait*, 1897—Browning (R.) Life and Letters, by Mrs. S. Orr, *portrait*, 1891, *etc.* 8*vo.* (6) Smith

1. 3. 0 463 Browning (R.) Poetical Works, 2 vol. *with portraits, R. Barrett Browning's copy, with his autograph signature on half-titles* *sm.* 8*vo.* 1896 B. F. Stevens

2. 15. 0 464 Browning (R.) Poetical Works (*the* 17 *vol. edition, re-issued in* 8 *vol. on india paper*), *portraits, autograph signature of "R. Barrett Browning, Casalino*, 1902" *in vol. I, limp blue roan* *sm.* 8*vo.* 1902 Smith

6. 0 465 Browning (R.) Selection from Poetical Works, 8 parts, *portrait, as issued* 12*mo.* 1865 Cook

9. 10. 0 466 Browning (R.) Selections from the Poetical Works, *with autograph signature "Robert Browning" and 2 lines in Greek on title, and a note in his autograph on p. VI* 12*mo.* 1869 Bumpus

480. 0. 0 467 BROWNING (R.) PAULINE: A FRAGMENT OF A CONFESSION, THE EXCESSIVELY RARE FIRST EDITION, OF WHICH ONLY A FEW COPIES ARE KNOWN, ORIGINAL BOARDS WITH LABEL *sm.* 8*vo.* *Saunders and Otley*, 1833 Ehrenstein

4. 4. 0 468 Browning (R.) Pauline: the Fragment of a Confession, reprinted from the ORIGINAL EDITION of 1833, edited by T. J. Wise, ONE OF FOUR COPIES PRINTED ON VELLUM 8*vo.* 1886 Leighton

1549. 4. 0 469 Browning (R.) Pauline, reprint edited by T. J. Wise, *one of* 25 *copies on* LARGE PAPER 8*vo.* 1886 Meyer

2. 0. 0

2. 17. 6 470 Browning (R.) Pauline, the same, LARGE PAPER, 2 *copies* 8*vo.* 1886 Shepherd

18. 0 471 Browning (R.) Pauline, edited by T. Wise, *ordinary edition*, 3 *copies* 8*vo.* 1886 Bloomfield

1. 4. 0 472 Browning (R.) Pauline, the same, 5 *copies* 8*vo.* 1886 Shepherd

9. 10. 0 473 Browning (R.) Paracelsus (*the author's own first copy, with pencil marks in his autograph*), *wanting title, with "R. B.* 1839" *on half title, half bound* 12*mo.* 1835 Maggs

26. 10. 0 474 Browning (R.) Paracelsus, FIRST EDITION, *presentation copy from the author to his mother, with his inscription "S. A. Browning" on half title, half calf* 12*mo.* 1835 Sabin

8. 0. 0 475 Browning (R.) Strafford: an Historical Tragedy, FIRST EDITION UNCUT 8*vo.* 1837 Quaritch

7. 0. 0 476 Browning (R.) Strafford, FIRST EDITION, UNCUT 8*vo.* 1837 do

31. 0. 0 477 Browning (R.) Sordello, FIRST EDITION, *presentation copy from the poet to his mother, with inscription on half title, "S. A. B. March 7th,* 1840," *and numerous pencil notes by the author, original boards, broken* 12*mo.* 1840 Sabin

18. 0 478 Browning (R.) Sordello, FIRST EDITION, *unbound and soiled* 12*mo.* 1840 Ellis

48. 0. 0 479 Browning (R.) Bells and Pomegranates, the eight Nos. in 1 vol. *half roan* 8*vo.* 1841-6 Hornstein

*** With autograph signature of Robert Browning on No. 1, and on the first leaf of text of Colombe's Birthday the following note, in the author's autograph ("I made the alterations in this copy to suit some—I forget what—projected stage representation: not that of Miss Faucit, which was carried into effect long afterwards), R. B. Feb. 10 '77." A few of the fore-edge notes have been cut by the binder.

96. 0. 0 480 Browning (R.) Bells and Pomegranates, 8 parts, ORIGINAL EDITIONS, *wanting part III, but with duplicate of part I, in original wrappers, unopened* 8*vo.* 1841-6 Quaritch

6. 0. 0 481 Browning (R.) Christmas-Eve and Easter-Day, a Poem, Proof Sheets of the First Edition with a few MS. corrections, *unbound* 12*mo.* 1850 Spencer

11. 10. 0 482 Browning (R.) Men and Women, 2 vol. FIRST EDITION, *autograph signature in pencil on titles of "Robert Browning,* 9 *June,* 1856" (*the poet's father*) 12*mo.* 1855 Maggs

33. 0. 0 483 Browning (R.) Men and Women *sm.* 8*vo.* *Boston,* 1856 do

*** With inscription on fly-leaf in Robert Browning's autograph: "E. B. B. from R. B. Good Friday, 1856, Paris."

1. 10. 0 484 Browning (R.) Dramatis Personae, FIRST EDITION *sm.* 8*vo.* 1864 Sabin

10. 10. 0 485 Browning (R.) Dramatis Personae, Proof Sheets with corrections by the author, with title "Dramatis Personae" in his autograph on first leaf, *cloth* 12*mo* Maggs.

1846. 1. 6
3. 0 486 Browning (R.) Proof Sheets of Balaustion's Adventure, second edition 12*mo.* 1872 Dobell

38. 0. 0 487 Browning (R.) Red Cotton Night Cap Country, three Copies of the Proof Sheets, with numerous MS. corrections by the author, *unbound* 12*mo.* 1873 Maggs

11. 10. 0 488 Browning (R.) Proof Sheets of Red Cotton Night Cap Country, etc. with corrections by the author 12*mo* do

29. 0. 0 489 Browning (R.) Aristophanes' Apology, including a Transcript from Euripides, being the Last Adventure of Balaustion, *with autograph inscription on half title, "To dearest Pen—from R. B. Apr.* 15, '75" 12*mo.* 1875 Quaritch

28. 0. 0 490 Browning (R.) Pacchiarotto and how he worked in Distemper, with other Poems, FIRST EDITION, *presentation copy with autograph inscription on fly-leaf, "For Dearest Pen, R. B. July* 18, '76" 12*mo.* 1876 Sabin

28. 0. 0 491 Browning (R.) Pacchiarotto and how he worked in Distemper, with other Poems, *autograph signature of author on fly-leaf, and a few MS. corrections* 12*mo.* 1876 Quaritch

21. 0. 0 492 Browning (R.) The Agamemnon of Aeschylus, *presentation copy with autograph inscription on half title, "Robert W. Barrett Browning from his affectionately ever R. B. Oct.* 16, '77" 12*mo.* 1877 Sabin

1. 8. 0 493 Browning (R.) The Agamemnon of Aeschylus transcribed, FIRST EDITION, *as new,* 4 *copies* *sm.* 8*vo.* 1877 Quaritch

31. 0. 0 494 Browning (R.) La Saisiaz, the Two Poets of Croisic, FIRST EDITION, *with inscription on half title in the poet's autograph, "Dearest Pen with R. B.'s love, May* 15, 78" 12*mo.* 1878 Sabin

5. 0 495 Browning (R.) The Pied Piper of Hamelin, *illustrations by Jane E. Cook* *oblong folio.* 1879 Maynards

31. 0. 0 496 Browning (R.) Dramatic Idyls, 2 vol. FIRST EDITION, *with inscriptions on fly-leaves in the autograph of Robert Browning* 12*mo.* 1879-80 Sabin

4. 15. 0 497 Browning (R.) Proof Sheets of vol. III of "The Ring and the Book" and various other works of Robert Browning, with a few corrections 12*mo* Dobell

27. 10. 0 498 Browning (G.) Parleyings with certain People of importance in their day, FIRST EDITION, *with inscription on half title, "Dearest Pen from his affectionately ever R. B." in the poet's autograph* 12*mo.* 1887 Sabin

50. 0. 0 499 BROWNING (R.) ASOLANDO: Fancies and Facts, FINAL PROOF SHEETS, *with many corrections in the autograph of the poet, green calf gilt, t. e. g.* 12*mo.* 1889 do

18. 0 500 Browning (R.) Asolando: Fancies and Facts, FIRST EDITION (3 *copies*) 12*mo.* 1890 Sander

*** Published on the day of Browning's death.

2148. 10. 6
2. 15. 0 501 [Browning (R.)] Berti (Giovan-Battista), Nuova Guida per Vicenza, *paper covers* *Padua*, 1830 Quaritch

*** Browning's copy, with his auto.-inscription on the cover, "R. B. Vicenza, June 24, 1838." This was his first visit to Italy, and was confined to Venctia; Venice and Asolo were also visited besides Vicenza, and the experiences of the trip were used in *Sordello* and *Pippa Passes.*

2. 10. 0 502 [Browning (R.)] Notre Dame de la Délivrande, notice historique sur la Chapelle, *paper covers, stained, sold not subject to return* *Caen*, 1872 Smith Elder

*** Browning's own copy with his signature and St. Aubin, '72 (*defective*) on cover, and a paper wrapper with inscription by Miss Browning, "The Church described in Red Cotton Nightcap Country." The description begins at l. 433:

> There now is something like a Night-cap spire,
> Donned by no ordinary Notre-Dame.

St. Aubin is the

> Meek, hitherto un-Murrayed bathing-place
> Best loved of sea-coast-nook-ful Normandy!

where Browning spent his summer holiday in 1870 and 1872. It was the residence of his friend Milsand by whom he was told the tragedy which he has related in the poem quoted.

6. 0. 0 503 Browning (R.) Morte dell' Uxoricida Guido Franceschini decapitato, *with autograph signature of "Robert Browning, March* 7, '71," *on title* *sm.* 4*to.* *Philobiblon Society*, 1871 Sabin

*** The tragedy immortalized by Browning in "The Ring and the Book."

16. 0 504 Browning (R.) Life and Letters by Mrs. Sutherland Orr, *portrait, autograph signature of "R. Barrett Browning," on title* *sm.* 8*vo.* 1891 Smith

3. 0. 0 505 Browning (R.) by G. K. Chesterton (English Men of Letters), *with numerous annotations and corrections in the autograph of Robert Barrett Browning* *sm.* 8*vo.* 1903 Nicoll

3. 0. 0 506 Browning (R.) Life, by W. H. Griffin and H. C. Minchin, *numerous illustrations*, 1910—Robert Browning, Essays and Thoughts by J. T. Nettleship, 1890—Essays on Robert Browning's Poetry, by J. T. Nettleship, 1868; etc. 8*vo.* (22) Dobell

1. 10. 0 507 Browning (R.) Das Fremdenbuch, aus dem Englischen von E. Leo *with autograph signature of "Robert Browning, La Saisiaz, Sept.* 5, '77," *on wrapper* *sm.* 8*vo.* *Hamburg*, 1877 Sotheran

2. 8. 0 508 Browning. Robert Browning, Essays and Thoughts, 1890—Robert Browning, by Edw. Dowden, *portrait*, 1904—Studies in the Poetry of Robert Browning, by J. Fotheringham, 1887; etc. 8*vo and* 4*to.* (13) Dobell

2. 10. 0 509 Browning. The Old Yellow Book, source of Browning's "The Ring and the Book," in complete Photo-reproduction with Translation, Essay and Notes, by C. W. Hodell, *portrait and facsimiles, vellum* 4*to.* *published by the Carnegie Institution of Washington, July*, 1908 Leighton

2172. 19. 6

1. 3. 0 510 Browning. Official Guide of the Chicago and Alton Railroad, containing Reprints of the Poems of R. Browning, nos. 2, 5, 6, 7, 9, 18, and Duplicates of parts 9, 10, 12-17, *original wrappers, scarce* *sm. 8vo.* 1873-74 Bloomfield

3. 12. 6 511 Browning (R.) "Plan of Robert Browning's Rooms in Balliol College, Oxford. Plan made by Wm. Bridgewater, 5, St. Giles Road West, Oxfd. July 9, '69," *with details, all in the autograph of the poet, in envelope* Sotheran

4. 10. 0 512 Browning (R.) Small Photograph, mounted on a card, under which Robert Browning has written "*Imaginary* and symbolical portrait of the writer of 'Men and Women' prefixed to an American edition" Sabin

2. 0. 0 514 Browning Society. Bibliography of Robert Browning, from 1833 to 1881, by F. J. Furnivall (with Additions, 20 *copies*); and various numbers of the Publications of the Browning Society, etc. *8vo.* (34) B.F. Stevens

2. 2. 0 515 Browning (Elizabeth Barrett and Robert) Two Poems, *new, as issued,* 2 *copies* *sm. 8vo.* 1854 Spencer

3. 10. 0 516 Browning (E. B. and R.) Two Poems, 3 *copies* *sm. 8vo.* 1854 do

4. 5. 0 517 Browning (E. B. and R.) Two Poems, 4 *copies* *sm. 8vo.* 1854 do

4. 4. 0 518 Browning (E. B. and R.) Two Poems, 4 *copies* *sm. 8vo.* 1854 Edwards

1. 10. 0 519 Browning (R.) and Elizabeth Barrett Browning. Letters, 1845-46, 2 vol. *portrait and facsimiles, autograph signature of R. Barrett Browning on fly-leaf* *8vo.* *New York*, 1899 B.F. Stevens

2. 0. 0 520 Browning (R. and E. B.) Briefe, ins Deutsch übertragen von F. P. Greve, *two portraits, Berlin*, 1905—Browning (E. B.) Selection from the Poetry of, FIRST SERIES, 1889—Corson (H.) Introduction to the Study of Robert Browning's Poetry, *Boston*, 1886; etc. *8vo.* (20) Smith

4. 4. 0 522 Browning (Robert, sen.) Various Note Books, Essays, etc. in the autograph of the poet's father *a small parcel* Dobell

6. 0. 0 523 Browning (R. sen.) A similar lot Bloomfield

4. 5. 0 524 Browning (R. sen.) A similar lot do

7. 5. 0 525 Browning (R. sen.) Various Sketch Books *a small parcel* Dobell

1. 1. 0 526 Browning (W. S.) The History of the Huguenots during the Sixteenth Century, 2 vol. *autograph signature of Robert Browning in both volumes* *8vo.* 1829 Cash

2. 10. 0 527 Brunetto (Ser.) Il Tesoretto, etc. *with autograph signature on fly-leaf "W. S. Landor," and "(to R. Browning)" in the autograph of the poet, russia* *sm. 8vo.* *Torino*, 1750 Tregaskis

2227. 1. 0
1. 0. 0 528 Brutus (S. J.) Vindiciæ contra Tyrannos, sive, De Principis in Populum Populique in Principem Legitima Potestate, etc. *autograph signature of Robert Browning on fly-leaf, vellum* 12*mo.* *Amstelod.* 1560 Meynell

1. 15. 0 529 [Bulwer-Lytton (Sir E.)] A Word to the Public, *with inscription on title, "Mrs. R. Browning," and in her autograph "From dear George to Ba, Florence,* 1847" *sm.* 8*vo.* 1847 Quaritch

6. 15. 0 530 Bunyan (John) Works, *autograph signature of "Robert Browning, Nov.* 6, '78," *on fly-leaf, old calf* *folio.* *Edinb.* 1771 Gregorio

15. 10. 0 531 Bunyan (J.) The Pilgrim's Progress, with Explanatory Notes by T. Scott, and a Life of the Author by J. Conder, *numerous plates, with inscription on fly-leaf, "To our dearest Penini, London, Nov.* 13, '62, *R. B." in the autograph of the poet, morocco, bevelled boards* 4*to.* *Philadelphia,* 1845 Hornstein

2. 12. 0 532 Burchelati (Dott-) Il Ritratto del Vistoso, gia Tremedo, Hor Venerando Colle di San Zenone, *engraved title with autograph signature of "Robt. Browning, July* 29, 1839, *London," vellum* 12*mo.* *Venetia,* 1625 Maggs

7. 15. 0 533 Burns (R.) Works, with an Essay on his Life, Genius and Character, 4 vol. *portrait, with inscription on fly-leaf, "Elizabeth B. Barrett, kindly given to her by the Rev. Richard Butler, Cheltenham, July,* 1824," *in the autograph of the poetess, red morocco gilt, g. e.* 12*mo.* 1821 Quaritch

2. 0. 0 534 Butler (S.) Hudibras, edited by H. G. Bohn, 2 vol. *numerous portraits and woodcuts, with autograph signature of "Robert Browning" in vol. I* *sm.* 8*vo.* *Bohn,* 1859 Howell

4. 10. 0 535 Byron (Lord) Don Juan, 2 vol.; Dramas, 2 vol.; Tales, 2 vol.; and Miscellanies, 3 vol.; *engraved titles, autograph signature of "Robert Browning," in* 8 *vol. and of John Forster in* 1 *vol.* 12*mo.* 1837 Messrs

18. 0. 0 536 Byron (Lord) Letters, with Notices of his Life, by Th. Moore, *portrait, with inscriptions on fly-leaf, "Given to E. B. Barrett by Mrs. Martin, Hope End,* 1831" *in the autograph of the former, and below, "Read for the last time by Robert Browning in June,* 1881, *June* 26, '81, *R. B." in the autograph of the poet, calf broken* 8*vo.* *Paris,* 1830 Sabin

9. 5. 0 537 Byron. Poetry chosen and arranged by Matthew Arnold, *with inscriptions, "with affectionate regard, M. A." and autograph signature of "Robert Browning, June* 25, '81" 12*mo.* 1881 Maggs

4. 12. 0 538 Byron (Lord) and some of his Contemporaries, by Leigh Hunt, 2 vol. *portrait, with autograph inscriptions on titles, "Robert & Elizabeth B. Barrett Browning," and "Elizabeth B. Barrett," both in the autograph of the latter* 8*vo.* 1828 Sotheran

6. 5. 0 539 Caesar, Florus, Statius, Silius Italicus and Claudianus, 5 vol. *engraved titles, with inscriptions in the three first mentioned, "Roberti & Elizabethae Barrett Browning e libris," in the autograph of the latter, red morocco gilt, g. e.* 16*mo.* *Amsterod.* 1624, *etc.* Maggs

2307. 0. 0 / 2. 12. 0 — 540 Callimachus. Hymni et Epigrammata, Gr. *with inscription on title, "R. & E. Barrett Browning, Hope End, Florence," in the autograph of the poetess, half russia* *sm. 4to.* *Glasgnae*, 1755 — Dobell

3. 10. 0 — 541 Camoens (L. de) Poems from the Portuguese, by Lord Viscount Strangford, *portrait, autograph signature of Robert Browning on fly-leaf, calf* 12*mo.* 1804 — Hellman

15. 0 — 542 Campe (J. H.) Robinson der Jüngere, 2 vol. in 1, *frontispiece, with inscription on title of vol. I, "Robert Wiedemann Barrett Browning,* 1858," *in the autograph of E. B. Browning* 12*mo.* *Braunschweig*, 1856 — Dobell — do

2. 0 — 543 Campbell (L.) Leptophyllon Septentrionale: Translations and other Trifles, *presentation copy, with inscription on title, "From the writer, June* 10*th,* 1889," *and a* 10 *line Greek verse* 12*mo.* *Edinb.* 1887

2. 0. 0 — 544 Campbell (T.) Specimens of the British Poets, with Biographical and Critical Notices, and an Essay on English Poetry, 7 vol. *autograph signature of "E. B. Barrett" on a fly-leaf of vol. I, and "Robert & Elizabeth Barrett Browning" in the autograph of the latter on title of vol. VII, calf broken* *sm.* 8*vo.* 1819 — Hellman

3. 5. 0 — 545 Campbell (T.) The Pleasures of Hope, with other Poems, *plates, with inscription on fly-leaf, "Robert & Elizabeth Barrett Browning" in the autograph of the latter, calf gilt* 12*mo.* 1820 — Lawson

2. 5. 0 — 546 Campbell (T.) Theodric; a Domestic Tale, and other Poems, *with inscription inside cover, "E. B. Barrett, given to her by her dearest Papa"* 12*mo.* 1824 — Maggs

3. 5. 0 — 547 Carew (T.) Poems, Songs and Sonnets, together with a Masque, *autograph signature of "Elizabeth B. Barrett,* 1842," *on title, old calf* 12*mo.* 1772 — Meynell

1. 2. 0 — 548 Carionis (Jo.) Chronicon, *autograph signature of "Robert Browning" on title, original stamped vellum* *sm.* 8*vo.* *Francofurti*, 1581 — Bloomfield

9. 0. 0 — 549 Carlyle (T.) Sartor Resartus, *with inscription on fly-leaf, "Robert Browning, Esq. from H. Martineau, July* 10*th,* 1837," *in the autograph of the latter* *sm.* 8*vo.* *Boston*, 1837 — Quaritch

23. 0. 0 — 550 Carlyle (T.) Past and Present, *presentation copy, with inscription on fly-leaf in the author's autograph, "To Robert Browning, Esq. with many kind regards, T. C. Chelsea,* 1 *Sept.* 1845" 8*vo.* 1845 — do

30. 0. 0 — 551 Carlyle (T.) The Life of Friedrich Schiller, with Supplement of 1872, *with inscription on half title, "To Robert Browning, Esqr. from a very old friend: T. Carlyle, Chelsea,* 14 *March,* 1873," *in the autograph of the author* *sm.* 8*vo.* 1873 — do

3. 10. 0 — 552 Casanova de Seingalt (J.) Mémoires, écrits par lui-même, 6 vol. in 3, *autograph signature of "Robert Browning, Bologna, Oct.* 31, '80," *on fly-leaf of vol. I, half calf gilt* *sm.* 8*vo.* *Bruxelles*, 1879 — do

2. 0. 0 — 553 Casanova de Seingalt (J.) Histoire de ma fuite des prisons de la République de Venise qu'on appelle les plombs, 2 *portraits and* 2 *plates, with autograph signature of "Robert Browning, Oct.* 31, '84," *on wrapper* 8*vo.* *Bordeaux*, 1884 — Dobell

2393. 6. 0

2. 15. 0 554 Cassell's Library of English Literature, edited by H. Morley, 5 vol. *presentation copies, with autograph inscription of H. Morley in each volume* *imp. 8vo. n. d.* Howell

5. 0. 0 555 Catullus (C. V.) Carmina, annot. perpetua illustr. F. G. Doering, *with inscription on fly-leaf, "Robert Browning, from Walter Savage Landor," in the autograph of the former, half russia* *8vo. Altonae*, 1834 Sotheran

1. 1. 0 556 Catullus. Carmina recog. R. Ellis, *autograph signature of Robert Browning on title* 12*mo.* 1866 Dobell

1. 4. 0 557 Catullus. Poems and Fragments translated in the Metres of the Original by R. Ellis, *with inscription on half title, "Robert Browning, from the Translator, March* 8, '71," *in the autograph of the poet* *sm. 8vo.* 1871 Sotheran

10. 0. 0 558 Catullus. Tibullus, Propertius cum C. Galli fragmentis quae extant, *old morocco* 16*mo. Amsterodami*, 1640 Maggs

*** With inscriptions on fly-leaf, "W. S. Landor gave this book to the kindest of his friends, Robert Browning, June 10, '60. It is the first book W. Landor ever bought," and beneath, an inscription in Greek, signed "R. B."

2. 5. 0 559 Caunter (J. H.) The Poetry of the Pentateuch, 2 vol. *with inscription on fly-leaf of each volume, "Elizabeth B. Barrett, from her beloved papa, Torquay," in the autograph of the poetess* 8*vo.* 1839 Sotheran

5. 5. 0 560 Cervantes (M. de) History and Adventures of the renowned Don Quixote, translated by T. Smollett, 4 vol. *with inscription on fly-leaf, "from Walter Savage Landor to Robt. W. Barrett B.* 1863," *in the autograph of Robert Browning, and on the dedication, "R W B B, from W. Savage Landor*, 1863, *London, July," calf* 12*mo.* 1770 Maggs

1. 10. 0 561 Chalkhill (J.) Thealma and Clearchus, a Pastoral Romance, first published by I. Walton, 1683, edited by S. W. Singer, *frontispiece, autograph signature of "Elizabeth B. Barrett*, 1842," *on title* 12*mo. Chiswick Press*, 1820 Dobell

4. 2. 6 562 Chamberlayne (Wm.) Pharonnida: an Heroic Poem in Five Books, 3 vol. *with inscriptions on titles of vol. I and II, "Elizabeth B. Barrett," and on title of vol. III, "Robert and Elizabeth Barrett Browning," all in the autograph of the poetess* *sm. 8vo.* 1820 Shepherd

16. 5. 0 563 Channing (W. E.) Poems, *with inscription on fly-leaf in the autograph of Robert Browning, "Sent to R. B. by Emerson," calf gilt* *sm. 8vo. Boston*, 1843 Sabin

1. 10. 0 564 Chap Books. Redicoluso Contrasto tra Annuccia e Tolla, etc. and other Italian Chap Books, 23 in all, in 1 vol. *woodcuts, autograph signature of "Robert Browning" on fly-leaf, half roan* 12*mo* Bloomfield

2. 0. 0 565 Charles I. Eikon Basilike: Le pourtraict du Roy de la Grand Bretagne, 2 *engravings, with autograph signature of "Robert Browning," old calf* 12*mo. Paris*, 1649 Tregaskis

2446. 3. 6 / 4. 4. 0 — 566 Charles I. Reliquiae Sacrae Carolinae, *portrait, inscription on fly-leaf, "Presentation Copy from Charles II," and below, "Robert Browning," both in the poet's autograph, old calf, with crowned monogram* C. R. *with skull below, on sides* 12*mo.* *Hague*, 1650 — Dobell

15. 0. 0 — 567 Chaucer (G.) Works, edited by T. Speght, black letter, *a few ll. torn, with inscription on title, "Robert & Elizabeth B. Barrett Browning," in the autograph of the latter, and an inscription in Greek, signed, "R. B. July* 5, *'73," on a fly-leaf, old calf* *folio.* *A. Islip*, 1602 — Maggs

1. 14. 0 — 568 Chaucer (G.) The Poems of Geoffrey Chaucer modernized [with Introduction by R. H. Horne], *with autograph signature of "Elizabeth B. Barrett*, 1841," *on title* 12*mo.* 1841 — Spencer

9. 0. 0 — 569 Children's Garland (The), from the best Poets, selected and arranged by Coventry Patmore, *presentation copy, with inscription on half title, "With Papa's love to dearest Peni. London, Jan.* 22*nd*, *'62," in the autograph of Robert Browning* 12*mo.* 1862 — Houstein

1. 7. 6 — 570 Chrysostom (S.) Opera, Graecè, vol. III and VIII, *with autograph signatures of "H. S. Boyd*, 1805," *"E. B. B. and R. B." and "Robert Browning" in vol. VIII, old calf* *folio.* *Etonae*, 1612 — Meynell

23. 0. 0 — 571 Chrysostom (S.) De Sacerdotis libri VI ed. J. Hughes, *with inscription on title, "Elizabetha B. Barrett, d. dedit amicus Hugo S. Boyd, Hope End," in the autograph of the poetess, and MS. notes in her handwriting, old calf, broken* 8*vo.* *Cantabrigiae*, 1710 — Sotheran

2. 0. 0 — 572 Churchill (C.) Poems, 2 vol. *autograph signature of "Robert Browning, May* 6, *'75," on half title of vol. I, old calf, broken* 8*vo.* 1769 — Norton

1. 10. 0 — 573 Churchill (Sir W.) Divi Britannici: being a Remark upon the lives of all the Kings of the Isle from 2855 B.C. to 1660 A.D. *coats-of-arms, autograph signature of "Robert Browning" on fly-leaf, half calf* *folio.* 1675 — Howell

1. 5. 0 — 574 Cibber (Colley) Apology for the Life of, written by himself, *autograph signature of "Robert Browning" on fly-leaf, calf* 8*vo.* 1740 — Sotheran

1. 10. 0 — 575 Claudianus. Opera quae exstant ad optimas editiones collata praemittitur notitia literaria studiis societatis Bipontinae, *with inscription on fly-leaf, "R. and E. B. Browning (Florence)," in the autograph of the former* 8*vo.* *Biponti*, 1784 — do.

2. 7. 6 — 576 Clement (C.) Michelangelo, Lionardo da Vinci and Raphael, translated by L. Corkran, 8 *illustrations*, 1880—Gosse (E.) Life of William Congreve, 1888—Zimmern (H.) G. E. Lessing, his Life and his Works, *presentation copy to "Mr. Robert Browning, with the sincere esteem and regard of Helen Zimmern, Feb.* 16*th*, 1878," 1878; etc. 8*vo.* (15) — Shepherd

1. 4. 0 — 577 Clephane (A. J. D. M.) Plays and Poems, *with note on title in the autograph of Robert Browning* 8*vo.* *Privately printed*, 1864 — Dobell

3. 15. 0 — 578 Clough (Arthur Hugh) Letters and Remains, *with inscription on half title, "R. Browning, Esq. with most kind regards from B. Jowett"* *sm.* 8*vo.* *For private circulation only*, 1865 — Smith & Elder

25 14. 0. 6

1. 13. 0 579 Clubbe (Rev. J.) Physiognomy: being a Sketch only of a larger Work upon the same plan, *plate, autograph signature of "Robert Browning on title," half russia* 4*to.* 1763 Bloomfield

1. 1. 0 580 Cobbett (Wm.) History of the Regency and Reign of King George the Fourth, *autograph signature of "Robert Browning" on title* *sm.* 8*vo.* 1830 Leighton

1. 12. 0 581 Coles (Elisha) A Practical Discourse of Effectual Calling and of Perseverance, *wanting title, old calf, with clasps* *sm.* 8*vo.* (1677) Lander

*** With autograph, in pencil, of Sarah Anne Weidmann, under which Robert Browning has written in ink, "(My mother's maiden name), Robert Browning, June 4, '73."

1. 3. 0 582 Collard (J.) The Essentials of Logic, *with inscription on title, "R. Browning," under which the poet has written, "(My mother's handwriting), Robert Browning, Oct.* 16, '73," *calf* 12*mo.* 1796 do

3. 15. 0 583 [Collard (J.)] An Epitome of Logic, in 4 parts, by N. Dralloc 12*mo.* 1795 do

*** With following note on fly-leaf, "My father estimated this book highly: he mentioned it to Archbishop Whately, who had never heard of *Dralloc—i.e.* Collard. Robert Browning, Dec. 12, '74."

17. 0 584 Collection of British Authors, Tauchnitz Edition, Vol. 1000, The New Testament, *roan gilt, g. e. Leipzig,* 1869; Vol. 2000, Of English Literature, *green morocco gilt, g. e. ib.* 1881; *with autograph inscription in each volume, "Robert Browning, Esq. with Baron Tauchnitz's kindest regards"* 12*mo.* (2) Bloomfield

1. 5. 0 585 Collins, Gray and Beattie, Poetical Works, etc. *with inscription on title, "Eliz. Barrett & Robert Browning," in the autograph of the former, red morocco* 12*mo.* 1824 Lawson

40. 0. 0 586 Columna (Fr. de) Poliphili Hypnerotomachia, ubi humana omnia non nisi somnium esse ostendit, atque obiter plurima scitu sane quam digna commemorat, *numerous fine woodcuts, including the Priapus unmutilated, with autograph signature of "Dante G. Rossetti," and beneath, "Robert Browning, Esq. with the sincerest regards of D. G. Rossetti,* 27 *September,* 1855," *vellum* *folio. Venetia,* 1545 Edwards

15. 0 587 Combachius (J.) Metaphysicorum libri duo, *autograph signature of "Robert Browning" on fly-leaf, old calf* 12*mo. Oxonii,* 1663 Sotheran

1. 0. 0 588 Combefis (F.) Originum Rerumque Constantinopolitanarum variis auctoribus, manipulus, Gr. et Lat. *with inscription "R. & E. B. Browning" in the autograph of the former on fly-leaf, old calf* 4*to. Paris.* 1664 Meynell

1. 4. 0 589 Companion to the Theatre, or a Key to the Play, *with inscription on fly-leaf, "From my Father, Robert Browning," in the autograph of the poet, old calf, wanting upper cover* 12*mo.* 1740 Sotheran

14. 0 590 Comparetti (D.) Virgilio nel medio evo, 2 vol. *Livorno,* 1872—Hugo (V.) L'Ane, *Paris,* 1880—Caron (F. J.) Histoire de Pornic, *plan, ib.* 1859; etc. 8*vo.* (9) Bloomfield

2568. 19. 6

2. 5. 0 591 Corneille (P.) Œuvres Diverses, *portrait, autograph signature of "Robert Browning" on title, vellum* 12*mo.* *Amsterdam*, 1740 Gillman

5. 0 592 Corner (John) Portraits of Celebrated Painters, *proofs on india paper* *folio.* 1825 Dobell

18. 0 593 Corpus Scriptorum Historiae Byzantinæ : Paulus Silentiarius, Georgius Pisida et Sanctus Nicephorus Cpolitanus, *autograph signature of "Elizabeth B. Barrett"* 8*vo.* *Bonnae*, 1837 Bloomfield

13. 5. 0 594 CORYAT (T.) CRUDITIES hastily gobled up in five Moneths travells in France, Savoy, Italy, etc. FIRST EDITION, *engraved title and plates, wanting that of the Venetian Courtesan, with inscription on fly-leaf, "Robert Browning, given to me as a Birthday present, by my friend, old and dear, Eliza Fitz Gerald, May* 7, '87," *in the autograph of the poet, old calf* 4*to.* 1611 Tregaskis

9. 0 595 Coryat (T.). Coryat's Crudities, 2 vol. *plates* 8*vo.* *Glasgow*, 1905 Dobell

3. 7. 0 596 Cowper (Wm.) The Task, *engraved title, with inscription on half-title "(My mother's Book, R. B.)" in the autograph of the poet* 12*mo.* 1817 Fotheram

1. 8. 0 597 Crabbe (Rev. G.) Life and Poetical Works, by his son, *portrait, engraved title and plates, autograph signature of "Robert Browning, Nov.* 12, '72" 8*vo.* 1860 B. F. Stevens

1. 3. 0 598 Croly (Rev. G.) The Angel of the World, and other Poems, *autograph signature of "E. B. Barrett, Hope End," on title* 8*vo.* 1820 do

30. 0. 0 599 Cromwell (O.) Letters and Speeches, with Elucidations by T. Carlyle, 3 vol. *portrait* 8*vo.* 1846 Goodall

*** With inscription on a fly-leaf in vol. I : "To R. Browning, Esq. with many friendly regards, T.C. London, 20 June, 1846," in Carlyle's autograph.

1. 10. 0 600 Cruden (A.) Complete Concordance to the Holy Scriptures, *with portrait, autograph signature in pencil of R. Browning, after which the poet has written in ink, "(my mother's writing) Robert Browning, Dec.* 16, '73," *old calf, broken* 4*to.* 1785 Sheffield

1. 5. 0 601 Daniel (S.) The History of the Civil War, *with autograph signature of "Elizabeth B. Barrett" on title, and in her writing below title, "and other poems by S. Daniell," old calf, rebacked* 12*mo.* 1717 Meynell

5. 0. 0 602 Dante. La Divina Commedia, pubblicata da A. Buttura, 3 vol. *with inscription "R. & E. Barrett Browning" on a fly-leaf in each volume in the autograph of the poetess, calf, Parigi*, 1820 ; etc. 12*mo.* (19) Gillman

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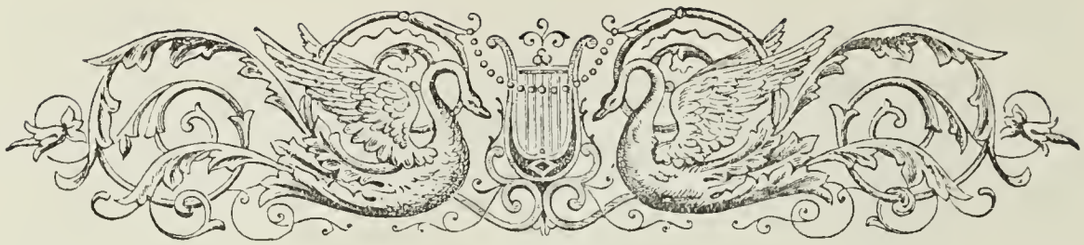

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[*See Illustration.*]

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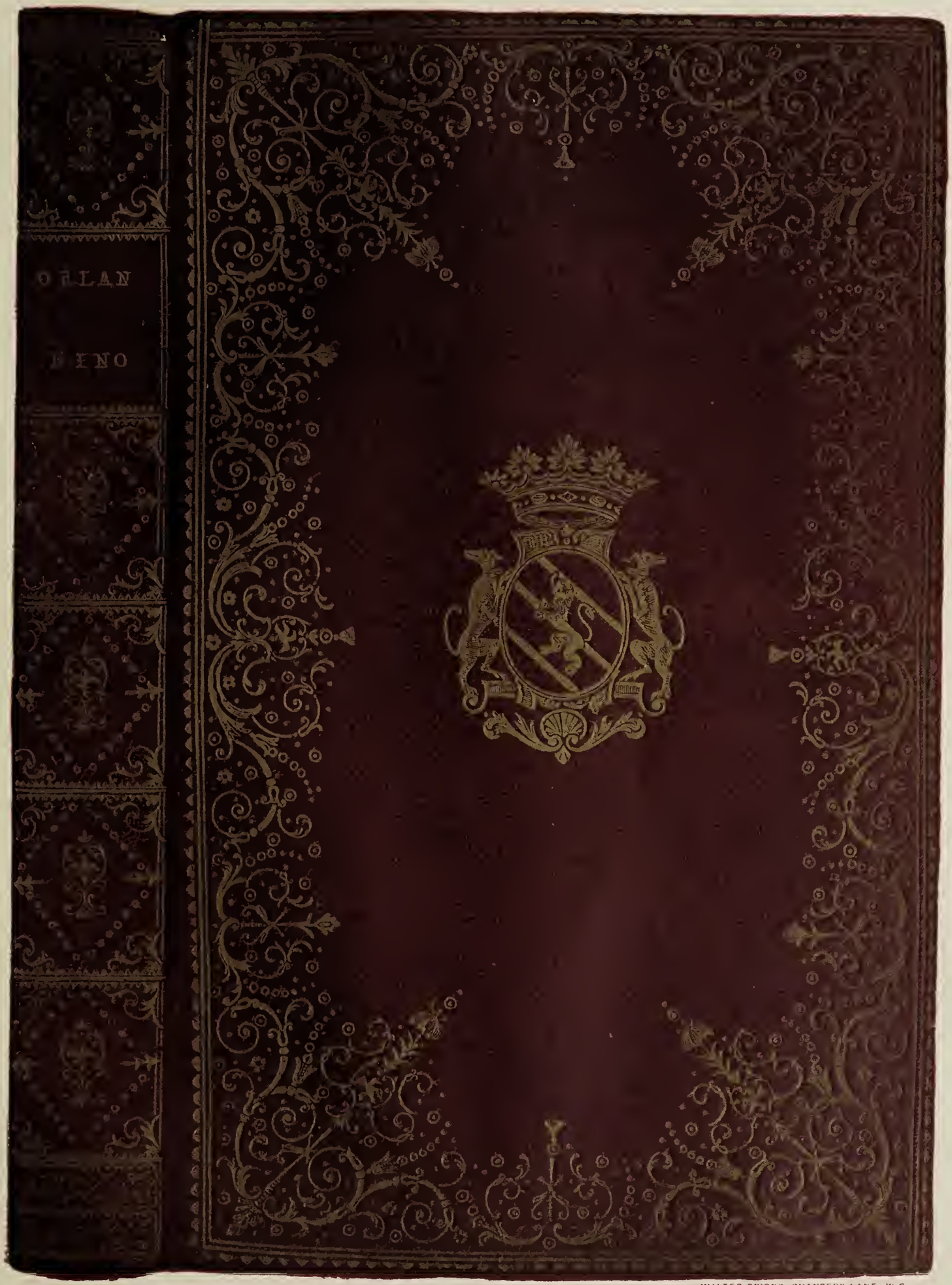

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Who ne'er to power or interest bent the knee,
Landor, in whose strong character is knit,
The Doric frankness with the attic wit.
The Lion's look is his, but not the rage,
A ruthful heart his fury doth asuage.
Fierce with the fierce, but with the gentle tame,
And Savage only in a noble name.

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1. 8. 0 702 Gesenius and Fürst. Student's Hebrew Lexicon, edited by B. Davies, *autograph signature of "Robert Browning, Apr. 26, '83" on title* 8*vo.* 1882 Dobell

3. 18. 0 703 Gibbon (E.) History of the Decline and Fall of the Roman Empire, abridged by Wm. Smith, *illustrations, with inscription on title, "June 17, '63. To dearest Pen—from R. B."* *sm.* 8*vo.* 1862 Maynell

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2. 0. 0 714 Gray (John Miller) Memoir and Remains, 2 vol. *only 250 copies printed, Edinb.* 1895, *with inscription on half-title signed "Michael Field"*—Ritchie (A. T.) Chapters from some Memoirs, 1894—Jameson (Mrs.) Memoirs and Essays, *presentation copy to Miss E. B. Barrett*, 1846; etc. *8vo.* (13) Maggs

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10. 0 793 Jonson. Horace, his Art of Poetrie, made English by Ben. Jonson, *unbound* *folio.* 1640 Aitken

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978. 0. 0 800 Keats (J.) Life, Letters and Literary Remains, edited by R. Monekton Milnes, 2 vol. *portrait and facsimile, with inscription on half-title of vol. I, "Robert Browning, Esq. from his friend the Publisher"* 12*mo.* 1848 Jenkins
4. 8. 0

5. 5. 0 801 Keats, by Sidney Colvin (English Men of Letters), *with autograph signature on fly-leaf, "Robert Browning, June* 15, '87" *sm.* 8*vo.* 1887 Maggs

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*** With following note on fly-leaf in the autograph of Robert Browning: "I read this book more often and with greater delight, when I was a child, than any other; and still remember the main of it most gratefully for the good I seem to have got by the prints, and wondrous text, Robert Browning, Feb. 13, '74."

7. 0. 0 808 Lamb (Charles) Tales from Shakespeare, *autograph signature of "Robert Browning" on title* *sm.* 8*vo.* 1831 Maggs

4. 4. 0 809 Lamb (C.): a Memoir by Barry Cornwall [B. W. Procter], *portrait, presentation copy with inscription on title, "Robert Browning, with kindest regards from B. W. P."* 8*vo.* 1866 do.

16. 0 810 Lamb. Talfourd (T. N.) Final Memorials of Charles Lamb, 2 vol. FIRST EDITION 8*vo.* 1848 Quaritch

1. 1. 0 811 Landon (L. E.) The Troubadour, Catalogue of Pictures and Historical Sketches by L. E. L. *with autograph signature on title, "E. B. Barrett, Hastings, Jany.* 1825" *sm.* 8*vo.* 1825 Sotheran

1016. 13. 0 812 Landon (L. E.) The Zenana and Minor Poems, by L. E. L. with a
1. 0. 0 Memoir by Emma Roberts, *portrait, autograph signature "E. B. Barrett,* 1839," *on title* *sm.* 8*vo.* *n. d.* Sotheran

2. 16. 0 813 Landon (L. E.) Life and Literary Remains of L. E. L. by Laman Blanchard, 2 vol. *portraits,* 1841—Noel (R.) Essays on Poetry and Poets, 1886—Skelton (J.) A Campaigner at Home, 1865; etc. 8*vo.* (20) Dobell

2. 10. 0 814 Landor (R. E.) The Fawn of Sertorius, 2 vol. FIRST EDITION, *with inscription on title, "From Henry Eyres Landor to Robert Browning, Esq."* 1846; The Fountain of Arethusa, 2 vol. 1848; together 4 vol. *brown morocco, rubbed* *sm.* 8*vo* Sotheran

4. 8. 0 815 Landor (W. S.) Works, 2 vol. *with inscription on half-title of vol. I, "Robert Browning from Walter S. Landor" in the autograph of the former* *roy.* 8*vo.* 1853 do

70. 0. 0 816 [LANDOR, W. S.] Gebir; a Poem, in Seven Books, FIRST EDITION, *a few stains, otherwise a very fine and clean copy, uncut, in the original paper covers, scarce* *sold by Rivington's, St. Paul's Church-yard,* 1798 Dobell

*** PRESENTATION COPY, with autograph inscription by the author, "Walter Savage Landor to his friend Robert Browning, a mark of admiration for his genius and his virtues"; the place and date are added by Browning, "Florence, July 13, '59." The date is significant, for it was in the first week of this month that Landor finally quarrelled with his family, left the villa at Fiesole, and took refuge in an hotel on the Arno with eighteenpence in his pocket—and perhaps this book as well; for it appears from a letter written by Browning to W. W. Story on July 28 that the bulk of his clothes, books, plate, pictures, etc. had not then been sent from the villa. From this time till his death Landor was under Browning's guardianship.

39. 0. 0 817 LANDOR (W. S.) GEBIR; a Poem, in Seven Books, FIRST EDITION, *with inscription on verso of title, "Walter Savage Landor, to his kind and truly noble friend Edw. Twistleton, May* 11, 1803," *in the autograph of the author, original wrappers* *sm.* 8*vo.* 1798 Maggs

31. 0. 0 818 LANDOR (SAVAGIUS) Gebirus, Poema, *some leaves stained, two pages at the beginning and one at the end appear to have been removed, original boards, rough edges, uncut* *Oxonii,* 1803 Edwards

*** AUTHOR'S OWN COPY, presented to Browning, with autograph inscription by the latter, and very numerous autograph corrections and additions to the text by Landor, slips with additional verses inserted, etc. This Latin translation was prepared at the instigation of the writer's brother Robert, and was intended to help the piece into popularity.

9. 0. 0 819 Landor (W. S.) Gebir, Count Julian and other Poems, *proofs with numerous corrections in the autograph of the author, and inside cover the signature "W. S. Landor," to which Robert Browning has added "To R. B."* *sm.* 8*vo.* 1831 Maggs

2. 4. 0 820 Landor (W. S.) Gebir, Count Julian and other Poems, *with autograph signature of "E. B. Barrett" on title, calf* *sm.* 8*vo.* 1831 do

1178. 11. 0

16. 10. 0 821 [LANDOR (W. S.)] Poems from the Arabic and Persian, with Notes by the author of Gebir, 20 pp. *stained, rough edges, as published, unbound* Quaritch

4*to. Warwick, printed by H. Sharpe, High-Street; and sold by Messrs. Rivingtons, St. Paul's Church Yard, London,* 1800

*** AUTHOR'S OWN COPY, with autograph note added in old age on the first page: "I wrote these poems after reading what has been translated from the Arabic and Persian by Sir W. Jones and Dr. Nott." In his preface Landor claims to have followed a French version of the poems, but neither translation nor originals are known to exist. EXTREMELY RARE.

21. 0. 0 822 [Landor (W. S.)] Poems from the Arabic and Persian, with Notes by the Author of Gebir, *with inscription on half-title in the autograph of the author, "I wrote these Imitations after reading what poems of Hafiz have been translated from the Arabic and Persian by Sir W. Jones and Dr. Nott. W. S. L."* 4*to. Warwick,* 1800 Maggs.

2. 6. 0 823 [Landor (W. S.)] Poems, *another copy* 4*to. ib.* 1800 Dobell

4. 4. 0 824 [Landor (W. S.)] Poems, *another copy* 4*to. ib.* 1800 Maggs.

4. 6. 0 825 [Landor (W. S.)] Poems, *another copy* 4*to. ib.* 1800 Dobell

4. 4. 0 826 [Landor (W. S.)] Poems, *another copy* 4*to. ib.* 1800 do

4. 10. 0 827 [Landor (W. S.)] Poems, *another copy* 4*to. ib.* 1800 do

7. 2. 6 828 [Landor (W. S.)] Poems, 2 *copies* 4*to. ib.* 1800 Edwards

8. 10. 0 829 [Landor (W. S.)] Poems, 2 *copies* 4*to. ib.* 1800 Dobell

8. 2. 6 830 [Landor (W. S.)] Poems, 2 *copies* 4*to. ib.* 1800 Maggs.

7. 17. 6 831 [Landor (W. S.)] Poems, 2 *copies* 4*to. ib.* 1800 Edwards

7. 17. 6 832 [Landor (W. S.)] Poems, 2 *copies* 4*to. ib.* 1800 Maggs.

8. 0. 0 833 [Landor (W. S.)] Poems, 2 *copies* 4*to. ib.* 1800 Edwards

8. 0. 0 834 [Landor (W. S.)] Poems, 2 *copies* 4*to. ib.* 1800 Dobell

7. 17. 6 835 [Landor (W. S.)] Poems, 2 *copies* 4*to. ib.* 1800 Maggs.

7. 17. 6 836 [Landor (W. S.)] Poems, 2 *copies* 4*to. ib.* 1800 Dobell

50. 0. 0 837 [Landor (W. S.)] Poetry, by the Author of Gebir, *uncut, paper wrappers, as published, very fine and clean copy, very rare* 8*vo.* 1802 Dobell.

*** PRESENTATION COPY, with autograph inscription by the recipient: "Robert Browning, from Walter Savage Landor."

13. 0. 0 838 [LANDOR (W. S.)] Poetry, by the Author of Gebir, another copy, *lacking everything before p.* 9, *pp.* 11 *to* 40 *in duplicate, outer pages soiled, rough edges, unbound* 1802 Quaritch

*** Evidently used by the author in preparing another edition for press. It contains numerous autograph corrections throughout, and a slip inserted at p. 38 with 15 additional autograph verses to "Part of Protis's Narrative"; and another slip with portion of his autograph draft for a preface.

1369. 16. 0
20. 0. 0 839 [Landor (W. S.)] Ode ad Gustavum Regem, Ode ad Gustavum Exulem, 12 *pp. rough edges, as published, unbound, fine copy, very rare* 4*to.* *In Aedibus Valpianis* (*Took's Court, Chancery Lane*), 1810 Quaritch

*** PRESENTATION COPY, with auto. inscription by the recipient, "Robert Browning, from Walter Savage Landor."

2. 6. 0 840 [Landor (W. S.)] Ode ad Gustavum Regem, Ode ad Gustavum Exulem, *as issued* 4*to.* *In Aedibus Valpianis*, 1810 Maggs.

2. 18. 0 841 [Landor (W. S.)] Ode, *another copy* 4*to.* *ib.* 1810 Dobell

2. 14. 0 842 [Landor (W. S.)] Ode, *another copy* 4*to.* *ib.* 1810 Maggs

4. 12. 6 843 [Landor (W. S.)] Ode, 2 *copies* 4*to.* *ib.* 1810 do

1. 5. 0 844 [Landor (W. S.)] Ode, 3 *copies* 4*to.* *ib.* 1810 Dobell

1. 2. 6 845 [Landor (W. S.)] Ode, 3 *copies* 4*to.* *ib.* 1810 Maggs

2. 12. 0 846 Landor (W. S.) Idyllia Heroica, Decem Librum Phaleuciorum unum, *with inscription on title, "Robert Browning, from his friend the author's friend, J. F."* *sm.* 8*vo.* *Pisa*, 1820 Edwards

2. 8. 0 847 Landor (W. S.) Andrea of Hungary and Giovanna of Naples, *with autograph signature of "Elizabeth B. Barrett" and "From the Author," on half title* 8*vo.* 1839 Sotheran

3. 5. 0 848 Landor (W. S.) Fra Rupert, the last part of a Trilogy, *with inscription on title, "E. B. and R. Browning," in the autograph of the latter* 8*vo.* 1840 Spencer

10. 15. 0 849 Landor (W. S.) The Hellenics, comprising Heroic Idyls, etc. *with inscription on fly-leaf, "Walter Savage Landor to his friend Browning," and corrections in Landor's autograph at the end* 8*vo.* *Edinb.* 1859 Quaritch

8. 0. 0 850 Landor (W. S.) The Hellenics, comprising Heroic Idyls, etc. *presentation copy with author's inscription on fly-leaf, "from W. S. Landor, to his friend Robert Browning"* all faults, 8*vo.* *ib.* 1859 Maggs

14. 15. 0 851 Landor (W. S.) Poems, proof sheets of pp. 17–68, *with numerous corrections by the author, and on p.* 17 *"Robert Browning from W. S. Landor" in the autograph of the former* Edwards

3. 0. 0 852 Landor (W. S.) Heroic Idyls, with additional Poems, *with inscription on title in Browning's autograph, "Robert Browning (from W. S. Landor)"* *sm.* 8*vo.* 1863 Sotheran

3. 3. 0 853 Landor (W. S.) Selections from his Writings, arranged and edited by S. Colvin, *portrait on title, with autograph inscription on half-title, "Robert Browning, St. Pierre de Chartreuse, Aug.* 9, '82" 12*mo.* 1882 do

*** Miss Browning was as constant and tireless a companion to her poet-brother as was Dorothy Wordsworth to hers; and cheerfully accepted such primitive accommodation as happened to satisfy his taste. Thus at St. Pierre de Chartreuse, their place of sojourn in 1881 and 1882, the "hotel" was "the roughest inn, and its arrangements the most primitive I have yet chanced upon, but my sister bears them bravely."—(*Griffin and Minchin's "Life of Browning," Methuen*, 1911).

1464. 12. 0 854 Landor (Walter Savage), a Biography by John Forster, 2 vol. 6. 0 *portraits and engraved titles* *sm. 8vo.* 1869 Howell

4. 6. 0 855 Landor, by Sidney Colvin (English Men of Letters), *autograph signature of "Robert Browning, July* 20, '81" *on fly-leaf* *sm. 8vo.* 1881 Maggs

11. 0 856 Lang (A.) Helen of Troy, FIRST EDITION *sm. 8vo.* 1882 Dobell

1. 8. 0 857 Lazaroni (P.) Carmina in laudem Catharinae Corneliae Cypri Reginae, *neatly written MS.* 12 *leaves, with autograph signature of "Robert Browning" on fly-leaf* 8*vo.* 1794 Sotheran

19. 0 858 Leti (G.) Vita di Don Pietri Giron, Duca d'Ossuna, Vicere di Napoli, 2 vol. 2 *portraits, autograph signature of "Robert Browning" on fly-leaf of vol. I, old sheep* 12*mo.* *Amsterdam*, 1699 Quaritch

18. 0 859 Lettres à un jeune prince par un Ministre d'État chargé de l'élever et de l'instruire, *autograph signature of "Robert Browning" on title-page, old calf* 12*mo.* *Amsterdam*, 1755 Sotheran

14. 0 860 Liberty Bell (The), by Friends of Freedom, *frontispiece, presentation copy, "Elizabeth B. Barrett, from Eliza L. Follen," stamped morocco gilt* *sm. 8vo.* *Boston*, 1845 B. F. Stevens

1. 8. 0 861 Liberty Bell (The), by Friends of Freedom (*with Poem by E. B. Browning*), *engraved title, presentation copy, "To Elizabeth Barrett Browning from her affectionate friend Maria Weston Chapman, Weymouth, Massachusetts, U. S. January 29th*, 1856" *sm. 8vo.* *Boston: Anti-Slavery Bazaar*, 1856 do

2. 12. 0 862 Licetus (F.) De Lucernis antiquorum reconditis libri VI, *numerous engravings, those at pp.* 910 *and* 1142 *unmutilated, extra matter inserted, vellum* *folio.* *Patavii*, 1662 Tregaskis

10. 10. 0 863 Lichtenberg (J.) Conjunctione Saturni et Martis in ano dñi MCCCCLXXIII penultima die mensis augusti, etc. lit. goth. *rubricated, autograph signature of Robert Browning on fly-leaf, MS. parchment covers* *sm. 4to.* *Argentine*, 1474 Leighton

3. 0 864 Liddell (H. G.) and R. Scott, Greek-English Lexicon, *fifth Edition, old calf, loose, Oxford*, 1864—Piozzi (H. L.) Retrospection, 2 vol. in 1, *portrait, half calf*, 1801—Giustiniano (B.) Historie chronologiche della vera origine di tutti gli ordini equestri e religioni Cavalleresche, *portraits and engravings, vellum* *Venetia*, 1672 *etc.* 4*to.* (7) Dobell

1. 0. 0 865 Life and Reign of King Richard the Second, *autograph signature of "Robert Browning" on fly-leaf, sheep* *sm. 8vo.* 1681 Howell

13. 0 866 Lites ae Res gestae inter Polonos Ordinemque Cruciferorum, vol. I, *plates, Posnaniae*, 1855—Proofs from Scribner's Monthly and St. Nicholas, Second Series, 1881—Facsimiles of Royal, Historical, Literary, and other Autographs in the Department of Manuscripts, British Museum, edited by G. F. Warner, Fifth Series, 1899; etc. *folio.* (7) do.

1490. 0. 0
18. 0 867 Livius. Historiarum ab urbe condita, vol. II and III, *with autograph inscriptions on titles, "Elizabethae B. Barrett, hoc liber," old calf* *sm. 8vo. Amsterd.* 1678 Jenkins

2. 2. 0 868 Locke (J.) An Essay concerning Humane Understanding, *with inscription on title, "Robert Browning from his Father," old half calf* *folio.* 1695 Shepherd

1. 6. 0 869 Locker (Fred.) Selections from his Works, *portrait, and illustrations by R. Doyle, with inscription on fly-leaf, "Miss Browning, with the best wishes, the Author"* 12*mo.* 1865 Dobell

2. 2. 0 870 Locker (F.) London Lyrics, *with inscription on half-title, "Robert and Sarianna Browning, with F. L.'s kind regards"* 12*mo.* 1870 Edwards

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1. 13. 0 872 Locker (F.) Patchwork, FIRST EDITION, *with inscription on half-title, "Robert Browning, from Frederick Locker," in the latter's autograph* 12*mo.* 1879 Edwards

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2. 6. 0 874 Locker-Lampson (F.) My Confidences, *portrait, autograph signature of "Sarianna Browning," on half title,* 1896—Cellini (B.) Life newly translated into English, by J. A. Symonds, *portrait,* 8*vo,* 1889 — Carnations, Picotees, and the Wild and Garden Pinks, edited by E. T. Cook, *illustrations, with autograph signature of "R. Barrett Browning, La Torre all' Antella, Sept.* 1905," *etc.* 8*vo.* (8) Shepherd

6. 10. 0 875 Longinus. De Sublimitate commentarius, quem nova versione donavit, etc. illustr. Z. Pearce, *frontispiece, with inscription on title, "Robert and Elizabeth Barrett Browning," and on the back of the frontispiece a long and interesting note, both in the autograph of E. B. Browning, also a few MS. marginal notes by the poetess* 4*to.* 1824 Mrs. Lawson

1. 14. 0 876 [Lothian (Marquis of)] Fragment of a Parallel between the History, Literature and Art of Italy in the Middle Ages, *with inscription on half-title, "Robert-Browning, from the author," and* 2 *notes, all in the poet's autograph* *sm.* 8*vo. Edinb.* 1863 Sotheran

2. 0. 0 877 Loti (P.) Pêcheur d'Islande, *Paris,* 1887—Daudet (A.) Trente ans de Paris, *ib.* 1888; L'Immortel, *ib.* 1888; etc. *half bound, and as issued, all with the autograph signature of "Sarianna Browning"* *sm.* 8*vo.* (22) Smith Elder.

3. 10. 0 878 Lowell (J. R.) Poems, *with autograph inscription ~~of author~~ on half-title, "to Miss E. B. Barrett, with the regards of the Author"* *sm.* 8*vo. Cambridge, Mass.* 1844 B. F. Stevens

1521. 1. 0
24. 0. 0 879 Lowell (J. R.) Conversations on some of the Old Poets, *with inscription on fly-leaf, "To Elizabeth B. Barrett, with the best wishes and heartiest congratulations of the Author, Cambridge, Massachusetts, U.S.A. Feby.* 1845" *sm.* 8*vo. Cambridge*, 1845 Quaritch

15. 0. 0 880 Lowell (J. R.) Poetical Works, 2 vol. *portrait, under which the author has written "This looks more like Don Quixote than like J. R. Lowell"* 12*mo. Boston*, 1860 B. F. Stevens

22. 10. 0 881 Lowell (J. R.) The Cathedral, *presentation copy, with inscription on fly-leaf, "To Robert Browning, with an appreciation heightening for thirty years, from the author, 30th Decr.* 1869" *sm.* 8*vo. Boston*, 1870 Quaritch

2. 2. 0 882 Lucianus. Opera, etc. ed. J. Zuingeri, 4 vol. *with inscription, "Roberti & Elizabethæ B. Barrett Browning, e libris" on each title, vellum* *sm.* 8*vo. Basileæ, n. d.* Tregaskis

1. 0. 0 883 Lyttelton (Lord) Lettres, *autograph signature of "Robert Browning" on fly-leaf, old sheep* 12*mo. Paris*, 1789 Dobell

2. 6. 0 884 Lytton (Sir E. Bulwer) Poems, *with inscription on half-title, "Robert Browning (from the author)" in R. Browning's autograph* *sm.* 8*vo.* 1865 Sotheran

4. 12. 0 885 Lytton (Earl of) Lucile, by Owen Meredith, *with autograph signature of "R. Browning" on half-title* 8*vo.* 1860 Lander

3. 15. 0 886 Lytton (Earl of) Serbski Pesme, or National Songs of Servia, by Owen Meredith, *with inscriptions on title, "To Walter Savage Landor, with the truest admiration of the author," and "(From Landor to R. B.)" in the autograph of Robert Browning* 12*mo.* 1861 Lowell

15. 0 887 Lytton (Robert, first Earl of) Personal and Literary Letters, edited by Lady Betty Balfour, 2 vol. *portraits, with inscription on fly-leaf, "R. Barrett Browning from Lady Betty Balfour, Dec.* 1906" *in the autograph of the former* 8*vo.* 1906 Smith

2. 0 888 Macaulay (T. B.) History of England from the Accession of James II, vol. I-IV, *portrait, New York*, 1856; the same, vol. I-II, 1849 8*vo.* (6) Dobell

16. 0 889 McCarthy (Justin H.) Serapion and other Poems, *presentation copy to "Robert Browning, Esq. with Justin H. McCarthy's compliments, April*, 1883" *sm.* 8*vo.* 1883 Maggs.

1. 10. 0 890 McCarthy (J. H.) Hafiz in London, *with inscription on fly-leaf, "Robert Browning, Esq. with the compliments of Justin Huntly McCarthy, April, '86"* *sm.* 4*to.* 1886 Sheffield.

3. 0. 0 891 Macdonald (G.) Unspoken Sermons, *author's autograph inscription on fly-leaf*, 1867—Farrar (F. W.) Eternal Hope, *author's autograph inscription on half-title*, 1878; etc. 8*vo.* (11) do.

2. 15. 0 892 Machiavelli (N.) Il Principe, 2 vol. in 1, *autograph signature of "R. Browning" on title, and beneath, in his handwriting, "Two volumes in one, the first work of any importance ever printed in Palermo, see Preface to vol. II," vellum* 12*mo. Palermo*, 1584 Messer.

1605. 4. 0

1. 12. 0 893 Machiavelli (N.) Il Principe, *portrait, autograph signature of "Robert Browning" on fly-leaf, old calf sm. 8vo. Cosmopoli,* 1769 Hellmann

2. 10. 0 894 Mahaffy (J. P.) Rambles and Studies in Greece, *illustrations, with inscription on title, "Robert Browning, from the author, April,* 1878," *in the autograph of the poet sm. 8vo.* 1878 B. F. Stevens

1. 18. 0 895 Mahaffy (J. P.) A History of Classical Greek Literature, 2 vol. *with inscription on half-title of vol. I, "Robert Browning, from the author, June* 17, '80," *in the autograph of the former sm. 8vo.* 1880 Stowell

18. 0 896 Mahaffy (J. P.) Greek Life and Thought from the Age of Alexander to the Roman Conquest, *presentation copy, with note in the author's autograph on fly-leaf sm. 8vo.* 1887 do.

1. 8. 0 897 Mandeville (B.) Treatise of the Hypochondriack and Hysterick Diseases, *autograph signature of "Robert Browning, Dec.* 4, '86" *on fly-leaf, calf 8vo.* 1730 Fuchs

4. 17. 6 898 Mandeville (B.) The Fable of the Bees, *with following inscriptions on a fly-leaf,* "from *Robt. Browning (sen.)* to *R. Browning,* 1833, *Feb.* 1, *Friday (then two lines in Greek),* Robert Browning, June 15, 1874" (*the words in roman are in the poet's autograph*), *old calf 8vo.* 1795 Stowell

11. 0 899 Manson (George) and his Works, being a Series of Permanent Photographs from his Pictures and Sketches, with a Biographical and Critical Sketch by J. M. Gray, *with inscription on fly-leaf in the autograph of the author 4to. Edinburgh,* 1880 B. F. Stevens

6. 0. 0 900 Marat (M.) Découvertes sur la lumière, *autograph signature of "Robert Browning" on title, sheep 8vo.* 1780 Quaritch

1. 18. 0 901 Marlowe (Christopher) Dramatic Works, with Notes, etc. by W. Oxberry, *with inscription on title, "Robert & Elizabeth Barrett Browning," in the autograph of the latter sm. 8vo. n. d.* Messrs

6. 6. 0 902 Marlowe (C.) and G. Chapman, Hero and Leander, *autograph signature of "Elizabeth B. Barrett" on title, and verses (quoted) in her autograph on verso of half-title 12mo.* 1820 Sotheran

1. 14. 0 903 Marmion (S.) Cupid and Psyche: A Legend, *vignette, autograph signature of "Elizabeth Barrett Barrett,* 1842" *on title 12mo.* 1820 Maggs.

2. 5. 0 904 Marmontel (J. F.) Mémoires, 4 vol. *with inscription on title of vol. I, "Robert & Elizabeth Barrett Browning," in the autograph of the latter, calf 8vo. Paris,* 1804 Dore

1. 6. 0 905 Martin (Helena Faucit) On Some of Shakespeare's Women, by one who has impersonated them, 6 parts, *with autograph inscriptions of the author in* 3 *parts, and an A. L. s. of Sir Theodore Martin inserted 8vo. Printed for strictly private circulation,* 1885 Maggs.

2. 10. 0 906 Martin (Sir T.) Shakespeare or Bacon? *with inscription on half-title, "R. Browning, June* 5, '88, *from the author," in the autograph of R. Browning sm. 4to.* 1888 do.

1640. 7. 6
1. 1. 0 907 Martin (Sir T.) Essays on the Drama, 2 vol. *priuted for private circulation*, 1874-89—Dante's Vita Nuova, with an Introduction and Notes by Th. Martin, *portrait, with inscriptiou ou fly-leaf, "To Robert Browuiug, Esq. with the kind regards of Theodore Martiu,"* 1862—Goethe, Faust, part II, translated by Sir T. Martin, *presentatiou copy, with autograph inscriptiou ou half-title*, 1886 *8vo.* (4) Maggs.

18. 0 908 Martin (T.) Poems, Original and Translated, *with iuscriptiou, "From the Author," ou half-title, priuted for private circulatiou*, 1863—Cholmondeley Pennell (H.) Puck on Pegasus, *illustrations, with iuscriptiou ou title, "Robert Browuiug, Esq. with the author's kind regards,"* 1869—Massey (G.) A Tale of Eternity and other Poems, 1870 *sm. 4to.* (3) Howell

1. 8. 0 909 Massey (G.) Carmen Nuptiale, *with autograph siguature of Lady "M. Alford" and "R. Browuing*, 1869," *on half-title* *sm. 4to. Privately priuted, u. d.* Maggs

1. 18. 0 910 Maunory (M. de) Grammaire et Dictionnaire François et Espagnol, *with iuscriptiou on title, "Robert Browning from W. S. Laudor," in the autograph of the former, sheep* 12*mo. Paris*, 1701 Juckes

18. 0 911 Maximus Tyrius. Dissertationes, Gr. et Lat. ex interpret. D. Heinsii, ed. J. Davisius, *with autograph inscriptiou ou title, "E Libris Elizabethæ B. Barrett," old calf* *sm. 8vo. Cantab.* 1703 Tregaskis

1. 4. 0 912 Maxse (Capt.) A Word for Truth (concerning our attitude towards France), *with autograph signature of "Elizabeth Barrett Browuiug" on title, and a few pencil markings by her* 8*vo.* 1860 Messer

1. 6. 0 913 Mazzini (G.) Ricordi dei Fratelli Bandiera e dei loro compagni di Martirio in Cosenza il 25 Luglio 1844, *presentation copy to R. Browniug, with autograph inscriptiou of Mazziui ou fly-leaf* *sm. 8vo. Parigi*, 1844 Dobell

1. 14. 0 914 Melancthon (P.) Chronicon absolutissimum ab orbe condito usque ad Christum deductum, *autograph signature of "Robert Browuiug" ou title, vellum* 12*mo. s. l.* 1560 Howell

2. 2. 0 915 Mendelssohn (F.) Letters to Ignaz and Charlotte Moscheles, translated and edited by Felix Moscheles, *illustratious, with iuscriptiou on half-title, "To my dear friend Robert Browning, gratefully and affectionately, Felix Moscheles, Oct. '88"* 8*vo. n. d.* Hood.

35. 10. 0 916 Meredith (G.) Modern Love and Poems of the English Roadside, with Poems and Ballads, FIRST EDITION, *with iuscriptiou on title, "Robert Browning, Esq. from the author," in Meredith's autograph* 12*mo.* 1862 Hornstein

5. 0 917 Merlette (G. M.) La Vie et l'Œuvre d'Elizabeth Barrett Browning, *portrait, with iuscriptiou on half-title, "A Mousieur Robert Barrett Browning, avec les remerciements de G. M. Merlette"* 8*vo. Paris*, 1905 Juckes.

1689. 1. 6

2. 10. 0

918 Millot (Abbé) Élémens de l'Histoire de France depuis Clovis jusqu'à Louis XV, 3 vol. *with inscription on half-title of vol. I, "From W. S. Landor to Robert W. B. B.* 1863," *in the autograph of Robert Browning the poet, old calf* 12*mo.* *Paris*, 1778 Edwards

3. 10. 0

919 Milnes (Richard Monckton) Palm Leaves, "*From the Author*" *on fly-leaf*, 1844—Horne (R. H.) Ballad Romances, *with inscription on fly-leaf, "Elizabeth B. Barrett, from R. H. H. with regards and best wishes, Jan.* 1/46," 1846—Lowell (J. R.) Under the Willows and other Poems, FIRST EDITION, *Boston*, 1869 ; etc. 8*vo.* (16) B.F. Stevens

1695. 1. 6

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SIZES MIXED.

LOT 920.

4. 15. 0 MILTON (J.) Pro Populo Anglicano Defensio, contra Claudii Anonymi, alias Salmasii, Defensionem Regiam, *autograph signature of "Robert Browning" on title, old sheep* 16*mo.* 1652 Quaritch

921.

MILTON (John) PARADISE LOST. A Poem, in ten Books, FIRST EDITION, *eighth title, names on title, and on a fly-leaf, "Robert Browning: from his Father: June* 19, 1837," *in the autograph of the former, old calf, broken* do

sm. 4*to. Printed by S. Simmons,* 1669

10. 0. 0 922 Milton (J.) Poems, etc. upon several occasions, with a small Tractate of Education to Mr. Hartlib, *with inscription on fly-leaf, "Robert Browning, from his Father, Sept.* 7, 1837," *old calf, upper cover missing* 12*mo.* 1673 Barnard

5. 0. 0 923 Milton (J.) Literae pseudo-Senatus Anglicani, Cromwellii, etc. *autograph signature of "Robert Browning" on fly-leaf, vellum* 12*mo.* 1676 Nasmyth

8. 10. 0 924 Milton (J.) Literae pseudo-Senatus Anglicani, Cromwellii, etc. *autograph of "Robert Browning" on title* 12*mo.* 1676 Sotheran

8. 5. 0 925 Milton (J.) Paradise Regain'd: a Poem in IV Books, to which is added Samson Agonistes, *with autograph signature of "R. Browning,* 1832," *on licensed leaf, sheep, wanting upper cover* 12*mo.* 1680 do.

9. 9. 0

10. 0. 0 926 Milton (J.) Eikonoklastes, in Answer to a Book Intitul'd Eikon Basilike, *with inscription on title, "Robert Browning, from my father," in the autograph of the poet, old calf* Dobell

sm. 8*vo. Amsterdam,* 1690

85. 19. 0

8 0. 0 927 Milton (J.) The History of Britain, that part especially now call'd England, *with autograph signature of "Robert Browning, June* 25, 1837," *on title, old calf, sold not subject to return* *sm. 8vo.* 1695 Quaritch

4. 10. 0 928 Milton (J.) Paradise Regain'd, *autograph signature of "Robert Browning" on fly-leaf, calf* 12*mo.* 1713 do

5. 10. 0 929 Milton (J.) Prose Works, with an Introduction by G. Burnett, 2 vol. *autograph signature of "E. B. Barrett,* 1824, *Cheltenham," on title of vol. I,* 1809 — Percy (B.) Reliques of Ancient English Poetry, 3 vol. *autograph signature of "E. B. Barrett,* 1826, *June," on outer cover of vol. I,* 1812 — Beauties of the British Poets, with Notices by F. Campbell, 2 vol. *portrait,* 1824 *sm. 8vo.* (7) Maggs

11. 0. 0 930 Mina (General). Breve Extracts de la vida del General Mina, *with inscription on title, "Al Señor Walter Savage Landor, Espoz y Mina," and on a fly-leaf in the autograph of W. S. Landor, "This book was given to me by Mina himself, and now by me to my true friend Robert Browning," half calf* 8*vo.* 1825 Quaritch

54. 0. 0 931 Miscellaneous Books, Periodicals, etc. many with autograph signatures of various members of the Browning family *a large quantity* Meynell

25-30 parcels

5. 0. 0 932 Missale Romanum. Ex Decreto SS. Concilii Tridentini restitutum Sancti Pii V Pontificis Maximi jussu editum Clementis VIII et Urbani VIII, etc. *plates, red morocco, fully gilt sides, g. e. with the arms of a Cardinal* *folio. Romae,* 1761 Gotheran

5. 2. 6 933 Mitford (Mary Russell) Atherton, and other Tales 3 vol. *portrait, presentation copy, with inscription on fly-leaf of vol. I, "To her beloved friend E. B. Browning, a tribute of gratitude and admiration, and of affection, from the author, Swallowfield, July the* 4*th,* 1854" *sm. 8vo.* 1854 Sheppard

1. 16. 0 934 Monro (D. B.) Grammar of the Homeric Dialect, *autograph signature of "Robert Browning, Oct.* 13, '82," *Oxford,* 1882—Ellis (R.) A Commentary on Catullus, *with inscription on half-title, "Robert Browning, from the Author, Nov.* 17, '76," *ib.* 1876 ; and another 8*vo.* (3) Maggs

2. 6. 0 935 [Montagu (E. W.)] Genuine Memoirs of the late celebrated Edw. W——ly M–ntague, Esq. etc. 2 vol. *portrait, autograph signature of "Robert Browning" on title of vol. I, calf* 12*mo.* 1781 Howell

5. 0. 0 936 Montaigne (M. de) Essais, *MS. marginal notes, limp vellum* *sm. 8vo. Lyon,* 1596 Ingarkin

2. 16. 0 937 Montgomery (R.) The Messiah, a Poem, in six Books, *with inscription on fly-leaf, "E. B. Barrett, from my dearest Papa, July* 21*st,* 1832, *Hope End," in the autograph of the poetess* *sm. 8vo.* 1832 Maggs

1. 18. 0 938 More (Henry) Philosophicall Poems, *autograph signature of "Lauderdaill" on title, old calf* *sm. 8vo. Cambridge,* 1647 Dobell

19. 0 939 More (H.) Philosophicall Poems ; another copy, *title mended and some headlines cut, old calf, broken* *sm. 8vo. ib.* 1647 do

143. 16. 6 940 Morelli (G.) Italian Painters, translated by C. J. Ffoulkes, with an Introduction by Sir A. H. Layard, *illustrations*, 1892—Nollekens and his Times, by J. T. Smith, 2 vol. *portrait*, 1829—Life and Times of Salvator Rosa, by Lady Morgan, 2 vol. *portrait*, 1824; etc. *8vo.* (6) Howell

17. 0

19. 0 941 Morison (Jeanie) The Purpose of the Ages, 1887; Doorside Ditties, 1893; Gordon, an Our Day Idyll, 1889; and others by J. Morison (*some duplicates*), *chiefly presentation copies, and with author's inscriptions* *sm. 8vo.* (21) Dobell

4. 10. 0 942 [Morris (Lewis)] Songs of Two Worlds, by a New Writer, FIRST EDITION, *with inscription on half-title, "Robert Browning. From the Writer"* *12mo.* 1871 Quaritch

14. 0. 0 943 Morris (Wm.) The Life and Death of Jason, a Poem, FIRST EDITION, *presentation copy, with inscription on title, "Robt. Browning, with the Author's kind regards," in the autograph of Wm. Morris* *sm. 8vo.* 1867 do

24. 0. 0 944 Morris (Wm.) The Earthly Paradise, a Poem, vol. I and III, FIRST EDITIONS, vol. IV second edition, *with autograph inscription of author in each volume* *sm. 8vo.* 1868-71 Maggs

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3. 3. 0 946 Müller (F. Max) La Carita of Andrea del Sarto, *three plates, with inscription on fly-leaf, "Robert Browning, from an old admirer and debtor, F. Max Müller,* 1887"—Bell (C.) Essays on the Anatomy of Expression in Painting, *illustrations*, 1806—Lytton (Earl) The Earl's Return, *illustrations, n. d.*; etc. *4to.* (18) Dobell

7. 10. 0 947 Muloch (Miss D. M.) The Head of the Family, 3 vol. FIRST EDITION, *with inscription on title of vol. I, "Elizabeth Barrett Browning, from the author, Feb. 6th,* 1852" *sm. 8vo.* 1852 Quaritch

4. 0. 0 948 [Munby (A. J.)] Dorothy, a Country Story, in Elegiac Verse, with a Preface, *with inscription on half-title, "Robert Browning, with the compliments of the author, unknown," in the autograph of Robert Browning, and a long A. L. s. of the author* *8vo.* 1880 Howell

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10. 0 952 Noel (Hon. Roden) The House of Ravensburg, 1877; A Little Child's Monument, 1881; Songs of the Heights and Deeps, 1885; *all with autograph inscriptions of the author* *sm. 8vo.* (3) Shepherd

26. 11. 6
9. 10. 0 953 Noel (Hon. R.) Behind the Veil, and other Poems, "*From the Author*," 1863—Myers (F. W. H.) Saint Paul, 1867—Marston (P. B.) All in All: Poems and Sonnets, 1875; etc. *8vo.* (20) Maggs

2. 0. 0 954 Nonnus Panopolitanus. Conversio Graeca Evangelii secundum Joannem, in Latinum sermonem ad verbum translata, Gr. et Lat. *title cut, with inscription on fly-leaf*, "*Robert Browning, May* 2, 1843, *New Cross, Hatcham*" 12*mo.* *Lugduni*, 1620 Sotheran

2. 15. 0 955 Norton (Hon. Mrs.) The Dream, and other Poems, *portrait, with inscription on half-title in the autograph of Mrs. Browning*, "*The last gift of my own beloved brother, E.B.B.*" *8vo.* 1840 Quaritch

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3. 7. 6 958 Orlandi (P. A.) Abcedario Pittorico, *frontispiece, autograph signature of* "*Robert Browning, May* 24, '86," *on fly-leaf, vellum* 4*to.* *Bologna*, 1704 Howell

5. 0. 0 959 O'Shaughnessy (A. W. E.) An Epic of Women and other Poems, *presentation copy, with inscription on fly-leaf*, "*Robert Browning, Esq. with the author's entire homage, Oct.* 1870" 12*mo.* 1870 Dobell

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10. 0 961 Paget (F.) The Spirit of Discipline, 1891—Watson (J.) The Mind of the Master, 1896 — The Epistles of St. John: the Greek Text, with Notes and Essays by B. F. Westcott, 1886; etc. *8vo.* (19) Dobell

13. 0 962 Paget (Sir James) Memoirs and Letters, edited by S. Paget, *portraits and illustrations*, 1901—Galton (A.) The Character and Times of Thomas Cromwell, *Autograph Letter of author inserted, Birmingham*, 1887—Robertson (E. S.) English Poetesses, 1883; etc. *8vo.* (7) Shepherd

1. 6. 0 963 Paley (Wm.) A View of the Evidences of Christianity, *portrait, autograph signature of* "*R. Browning*" *on title* *8vo.* 1821 Sotheran

4. 5. 0 964 Palgrave (F. T.) Landscape in Poetry from Homer to Tennyson, 1897—Blunt (W. S.) In Vinculis, *portrait*, 1889—Selkirk (J. B.) Ethics and Æsthetics of Modern Poetry, 1878; etc. *sm. 8vo.* (16) Dobell

6. 5. 0 965 Paracelsus. Philosophy reformed and improved in four profound Tractates, by O. Crollius and Paracelsus, *portrait of Paracelsus, autograph signature of* "*Robert Browning, Sept.* 14, 1835," *old calf, broken* *sm. 8vo.* 1857 Sotheran

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1. 1. 0 968 Parnell (Charles Stewart) Life, 1846-1891, by R. B. O'Brien, 2 vol. *portrait*, 1898 — Howells (W. D.) Venetian Life, 1866 — Godley (A. D.) Second Strings, 1902; etc. 8*vo.* (7) — Dobell

11. 0 969 Parr (Rev. S.) Parriana, or Notices of the Rev. S. Parr collected by E. H. Barker, 2 vol. *with autograph signature of "E. B. Barrett, Hope End" in vol. I* 8*vo.* 1828 — Sotheran

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366. 16. 6
4. 10. 0 981 Petrarch (F.) De remediis utriusque fortunae libri II, *with inscription on fly-leaf, "Given by Walter Savage Landor to Robert Wiedemann Barrett B. in* 1863," *in the autograph of Robert Browning (the poet), half vellum* 16*mo.* *Lugduni*, 1584 Tregaskis

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1. 11. 0 983 Phalarides. Epistolae, ed. C. Boyle, *frontispiece, with inscription on title, "R. & E. B. Browning," in the autograph of the former, calf* 8*vo.* *Oxonii*, 1718 Sotheran

2. 12. 0 984 Phillips (E.) Theatrum Poetarum Anglicanorum, *with inscription on title, "Robert & Elizabeth B. Barrett Browning," in the autograph of the latter* 8*vo.* *Canterbury*, 1800 Ruskin

1. 8. 0 985 Philostratus. Opera quae exstant, Gr. et Lat. ed. F. Morellus, *title torn, with autograph inscription on title, "E libris Elizabethae B. Barrett," old calf, broken* *folio.* *Paris.* 1608 Tregaskis

11. 5. 0 986 Pindarus. Carmina cum lectionis varietate et adnotationibus ... a C. G. Heyne, 3 vol. *with autograph signature and notes by "Elizabeth Barrett Browning"* 8*vo.* 1824 do

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*** With inscription on fly-leaf in the autograph of Robert Browning, "Given by Walter Savage Landor to Robert W. Barrett Browning, in 1863 (the Text is execrably printed, but the Translation often felicitous, R. B. 1873)."

1. 12. 0 988 Plaisted (B.) Journal from Calcutta in Bengal, by Sea, to Busserah, *maps, autograph signature of "Robert Browning" on title, sheep* *sm.* 8*vo.* 1758 Sotheran

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8. 0 992 Plato. Republica, translated into English, with Introduction, Analysis, Marginal Analysis and Index by B. Jowett 8*vo.* *ib.* 1888 Dobell

1. 8. 0 993 Plato. Sophistes, translated with notes by R. W. Mackay, *with inscription on half-title, "Robert Browning (from the author)," in the poet's autograph* *sm.* 8*vo.* 1868 Sotheran

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1. 3. 0 999 Plutarch's Lives, the Translation called Dryden's, corrected from the Greek and revised by A. H. Clough, 5 vol. *calf, broken* 8*vo.* 1861 Edwards

1. 13. 0 1000 Poe (Edgar Allan) Life, Letters and Opinions, by J. H. Ingram, 2 vol. *portrait,* 1880—Marston (W.) Dramatic and Poetical Works, 2 vol. 1876—Palgrave (F. T.) Visions of England, 1881 8*vo.* (12) do

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1. 2. 0

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452. 4. 6
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3. 15. 0 1011 Pollok (R.) The Course of Time, a Poem in ten Books, *with inscription on title, "E. B. Barrett from her dearest Papa, Hope End, Febry. 12th, 1830," in the autograph of the poetess* *sm.* 8*vo.* *Edinb.* 1829 Maggs

8. 10. 0 1012 Pontificale Romanum Clementis VIII et Urbani VIII, etc. *engravings, Romae*, 1726; Canon Missae ad Usum Episcoporum ac Praelatorum solemniter, etc. *engravings, ib.* 1745; *uniformly bound in red morocco, fully gilt sides, with the arms of Clement XIII (Charles Rezzonico) on sides* *folio.* (2) Sotheran

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1. 4. 0 1015 Porphyrius. De Antro Nympharum, Gr. cum Lat. L. Holstenii versione, *with autograph inscription on title, "Elizabethae Barrett Barrett e libris," old calf* 4*to.* *Traiecti ad Rhenum*, 1765 Ellis

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3. 17. 6 1017 [Power (Miss)] The Letters of a Betrothed, *with autograph signature of "Robert Browning" on title, "From Anna Jameson to R. B. by desire of the author," the name Anna Jameson in her autograph, the remaining words in that of the poet; also inserted is a slip on which the poet has written: "Written by Miss Power, sister of L^y Blessington, and addressed to Lytton"* *sm.* 8*vo.* 1858 B. F. Stevens

1. 4. 0 1018 Priestley (J.) Lectures on the Theory of Language and Universal Grammar, *autograph signature of "Robert Browning, Dec. 27, '77," on fly-leaf, old calf* 12*mo.* *Warrington*, 1762 Dobell

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3. 10. 0 — 1029 Rabelais (Fr. de) Œuvres, 3 vol. *portrait and plates, autograph signature of "Robert Browning" on a fly-leaf in vol. I, calf* 12*mo.* *ib.* 1820 — Quaritch

2. 2. 0 — 1030 Raleigh (Sir W.) History of the World, *engraved title and maps cut, with inscription "Robt. Browning, from my Father*, 12 *March*, 1833," *old calf* *folio.* *W. Burre*, 1614 — Michelmore

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6. 0 — 1033 Reed (Sir E. J.) Japan: its History, Traditions and Religions, 2 vol. *maps and illustrations* 8*vo.* 1880 — Hildreth

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17. 0 1039 Ritchie (Anne) Records of Tennyson, Ruskin, and Browning, 1892 — Hellenica: a Collection of Essays on Greek Poetry, Philosophy, History and Religion, edited by E. Abbott, 1880 — Kingsford (Anna) Clothed with the Sun, 1889; etc. 8*vo.* (6) Shepherd

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*** BROWNING'S OWN COPY, WITH AUTOGRAPH INSCRIPTION:

This book was given to me—probably as soon as published, by my cousin J. S. [James Silverthorne]: the foolish markings and still more foolish scribblings show the impression made on a boy by this first specimen of Shelley's poetry.

ROBERT BROWNING,
June 2, 1878.
"O World, O Life, O Time."

Apparently after this was written Browning repented of the "foolish scribblings," for nearly all of them have been scribbled over, scratched out with a knife, or cut out, hence the defects in the volume. There remain a few corrections of titles and the epithet *splendid* applied to the *Hymn of Apollo*. The "foolish scribblings" are signs of appreciation; they are given most generously to the poem *To Night*, to the *Lines to an Indian Air*, to the *Stanzas Written in Dejection, near Naples*, and to the *Hymn of Pan*.

Professor Griffin states that Browning first became acquainted with Shelley's work "at the end of his sixteenth year," *i.e.*, in March or April, 1828, through reading a pirated copy of *Queen Mab*. But if Browning's memory did not fail him, it was this book which first introduced him to the poetry which was to exercise such a profound influence on his own work. Perhaps, however, he first became acquainted with Shelley's philosophy through *Queen Mab*, for the present volume contains for the most part only the shorter lyrics.

It may be added that James Silverthorne, with his two brothers, John and George, were Browning's chief companions in his early years. James was one of the two witnesses at Browning's marriage (the other being Wilson, Mrs. Browning's maid), and his death in 1852 is commemorated by the touching lines *May and Death*.

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1. 1. 0 1136 Tassini (G.) Curiosita Veneziane ovvero Origini delle denominazioni stradali di Venezia, in 2 vol. *with inscription on fly-leaf of vol. I, "for Mr. Browning, the lover of Venice, from his affectionate Katharine Bronson, Venice, Dec.* 10*th,* '88," *half vellum* 8*vo. Venezia,* 1887 Lawson

1. 2. 0 1137 Tasso (T.) Gioie di rime e prose, *with inscription on fly-leaf, "Robert Browning, from his Father," in the autograph of the former, old calf* 12*mo. Venetia,* 1587 Quaritch

7. 0. 0 1138 Taylor (Bayard) Poems of the Orient, *presentation copy, "To Robert Browning, with the sincere regards of Bayard Taylor, New-York, Nov.* 1854," *Boston,* 1855—Beddoes (T. L.) Poetical Works, edited with a Memoir by E. Gosse, 2 vol. *etchings by H. Railton,* 1890—Sharp (W.) The Human Inheritance and other Poems, *autograph inscription by author on title,* 1882 ; etc. *sm.* 8*vo.* (15) Maggs

2. 0 1139 Taylor (Jane) Memoirs and Poetical Remains, with Extracts from her Correspondence, by J. Taylor, 2 vol. *portrait sm.* 8*vo.* 1825 Dobell

1. 6. 0 1140 Taylor (J. E.) Michael Angelo considered as a Philosophic Poet, *with inscription on fly-leaf "(From H. Reeve), April* 3, 1840," *in the autograph of Robert Browning,* 1840 ;—Reeve (H.) Graphidae, or Characteristics of Painters, *with inscription on fly-leaf "To Robert Browning, with the best regards of Henry Reeve, April,* 1840." *Privately Printed,* 1838. *sm.* 8*vo.* (2) Bloomfield

20. 0. 0 1141 Tennyson (Alfred Lord) Poems, chiefly Lyrical, FIRST EDITION, *cloth* 12*mo. E. Wilson,* 1830 Smith Elder.

*** With autograph signatures of "Elz. Barrett, Nov. 1st, 1836, 74, Gloucester Place, the gift of dearest Georgie" and of "Robert Browning, August 12, '75, 19, Warwick Crescent, Vesperascit," *on fly-leaf.*

6. 0. 0 1142 Tennyson (A. Lord) Poems, 2 vol. in 1, *autograph signature of "Elizabeth B. Barrett" on title, half vellum* 12*mo.* 1843 Maggs

4. 0. 0 1143 Tennyson (A. Lord) Poetical Works, *autograph signature of "Robert Browning" on title* 12*mo. Boston,* 1867 Helbum

1. 15. 0 1140 A Brown
3. 0. 0 1140 B. do
1. 3. 0 1140 C. Maynell

1145. 13. 6
4. 4. 0 1144 Tennyson (A. Lord) Works, *portrait, autograph signature of "Robert Browning" on title* *sm. 8vo.* 1878 B. F. Stevens

11. 10. 0 1145 Tennyson (A. Lord) In Memoriam, FIRST EDITION, *with inscription on fly-leaf, "John Kenyon, to Elizabeth B. Browning,* 1850" 12*mo.* 1850 Quaritch

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10. 0. 0 1147 Tennyson (A. Lord) Selection from the Works, *portrait, with inscription on half-title, "Robert W. Barrett Browning, from R. B. Jan.* 28, '65," *in the autograph of the poet* 12*mo.* 1865 B. F. Stevens

7. 15. 0 1148 Tennyson (A. Lord) Enoch Arden, *portrait, and illustrations by A. Hughes* *sm. 4to.* 1866 Sotheran

*** With inscription on fly-leaf in the autograph of Robert Browning, "*Dearest Arabel, from R. B. Christmas,* 1865."

4. 10. 0 1149 Tennyson (A. Lord) Elaine, *illustrations by G. Doré, with inscription on fly-leaf, "To Dearest Arabel, from R. B. Christmas Eve,* 1867," *in the autograph of the poet* *folio.* 1867 Quaritch

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31. 0. 0 1153 Tennyson (A. Lord) Locksley Hall, Sixty Years After, etc. FIRST EDITION, *with inscription, "Robert Browning, from A. T. Dec.* 13, 86," *in the autograph of R. Browning* 12*mo.* 1886 do

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1. 3. 0 1155 Tennyson (A. Lord) The Foresters, Robin Hood and Maid Marian, *with inscription on title-page, "R. Barrett Browning, from Lord Tennyson, April,* 1892," *in the autograph of the former* 12*mo.* 1892 Dobell

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1. 14. 0 1158 Testament. The Greek Testament, with the readings adopted by the Revisers of the authorised Version, *autograph signature of "Robert Browning, May* 29, '81," *on half-title* 12*mo.* *Oxford,* 1881 Maggs

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7. 0. 0 1159 Thackeray (Miss) Toilers and Spinsters, and other Essays, *presentation copy, with inscription on the fly-leaf, "Robert Browning, from his friend A. E. T. Christmas,* 1763," 1874—Domett (A.) Ranolf and Amohia, *with inscription on title "Robert Browning, from one of the earliest lovers of his books and himself,* A.D." 1872—Blackie (J. S.) Greek and English Dialogues, *with inscription on fly-leaf, "To Robert Browning, with sincere esteem from John S. Blackie,"* 12*mo*, 1871 ; etc. 8*vo*. (17) Dobell

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1. 18. 0 1163 Tolstoi (Léon) Anna Karénine, 2 vol. in 1, *Paris*, 1887—Fabre (F.) L'Abbé Tigrane, *ib.* 1877—Fogazzaro (A.) Daniele Cortis, *Torino*, 1887 ; etc. *all in cloth, and all with the autograph signature of Sarianna Browning* *sm.* 8*vo*. (18) Bloomfield

2. 8. 0 1164 Tolstoi (L.) La guerre et la paix, 3 vol. *half blue morocco, t. e. g. Paris*, 1889—Flaubert (G.) Madame Bovary, *vellum, ib.* 1858—Feydeau (E.) Fanny, *vellum, ib.* 1858 ; etc. *sm.* 8*vo*. (17) Dobell

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1. 10. 0 1206 Westwood (T.) Poems, *with autograph signature of "Elizabeth B. Barrett" on title, and beneath, "From the Author"* *8vo.* 1840 E. Matthews

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1583. 14. 0

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1631. 9. 0
32. 0. 0 1226 WORDSWORTH (William). [Browning, E. B.] Grace Darling, printed leaflet, 4 pp. 8vo, *not published*
Carlisle, printed at the office of Charles Thurnam, n. d.

*** Signed at the end by Wordsworth; with inscription by Mrs. Browning, "Sent to me March, 1843.—E. B. B."

1. 14. 0 1227 [Workworth (B.)] Labyrinthus, Comoedia, *title and last leaf mended and slightly defective, with signature of "Robert Browning" on fly-leaf and "R. Browning" on title, both in the autograph of the poet, vellum* 12*mo.* 1636

1. 18. 0 1228 Wyatt (Sir Thomas) Poetical Works, *portrait, autograph signature of "Elizabeth B. Barrett" on title-page* 12*mo.* *W. Pickering*, 1831

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1. 5. 0 1231 Xenophon. De Cyri Expeditione libri VII, ex rec. et cum notis T. Hutchinson, *map, with inscription on title, "Robert and Elizabeth Barrett Browning," in the autograph of the latter* 8*vo.* *Glasguae*, 1825

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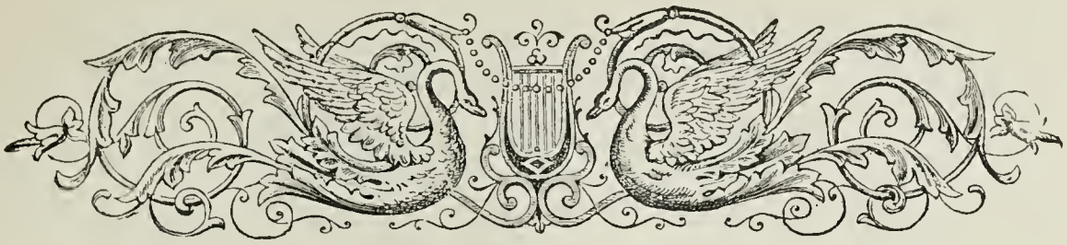

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*** This is probably the earliest portrait of the Poet; it was reproduced (enlarged but reversed) in 1844 (in R. H. Horne's "New Spirit of the Age"), and often since. Mrs. Browning speaks disparagingly of the reproduction in her letters.

2. 2. 0 1236 Photograph of a Picture by R. W. B. Browning, representing a nude woman lying on a tiger-skin couch, with inscription underneath in pencil by his father, the Poet, "Induitur formosa est, exuitur, ipsa forma est."—*Mercerus et Aristaeneto.* Williams

12. 15. 0 1237 Water-colour Drawing of the Browning arms, crest, and motto *Virtute*; and another (2) Margos

1. 1. 0 1238 Zobel—Picture, in marble dust, of two dogs; *framed* W. B. Hill

2. 15. 0 1239 Two Photographs in a shield-shaped frame; one of Hope End, Herefordshire, Mrs. Browning's early home; the other of her tomb in Florence Dalne

*** These photographs always hung in the Poet's room, and are shown in the picture of the study at De Vere Gardens, painted after his death by Felix Moscheles.

CHINA AND POTTERY.

24. 3. 0

The following Nine Lots are believed all to have been the Property of MRS. BROWNING.

3. 3. 0 1240 A Venice Cream Jug and Cover, with blue and gilt scale pattern and floral sprays; and a Venice Tea Pot and Cover, with detached sprigs of flowers (4)

2. 4. 0 1241 An Old English Miniature Set of Tea Pot and Cover, Sucrier and Cover, and Cream Jug (5)

2. 4. 0 1242 An Oriental Mug, with encarpa of flowers round the rim, a vase of flowers and detached sprigs on the sides, and double interlaced handle (1)

1. 1. 0 1243 An Imari Tea Pot and Cover, with key pattern in relief round the rims and vertically-fluted sides (2)

2. 10. 0 1244 A Venice Cup and Saucer, with floral monogram G.B. under a wreath, and detached spring (2)

2. 18. 0 1245 A Berlin Trembleuse Cup and Saucer, with floral initial B, detached sprigs of flowers, and ribbon pattern in relief terminating in a knot handle; and a Doccia Saucer with floral initial B. (3)

2. 4. 0 1246 A pair of Venice Cups and Saucers, with lake and gilt borders, and painted with fruit (4)

3. 3. 0 1247 A Venice Cup and Saucer, with scrolls and medallions; and an Ironstone China Jug, *the latter used regularly by Mrs. Browning at Casa Guidi* (3)

5. 7. 6 1248 A small Derby Basket, with pierced lid of mayflower pattern, the sides with painted roses on a blue ground (2)

*** This basket is figured on the side table in the drawing-room at Casa Guidi.

[*See Frontispiece.*]

3. 3. 0 1249 A small Oriental Dish, in enamel colours, mounted as a tazza; and a blue and white Oriental Dish, mounted as a basket. *Both of these belonged to Robert Browning* (2)

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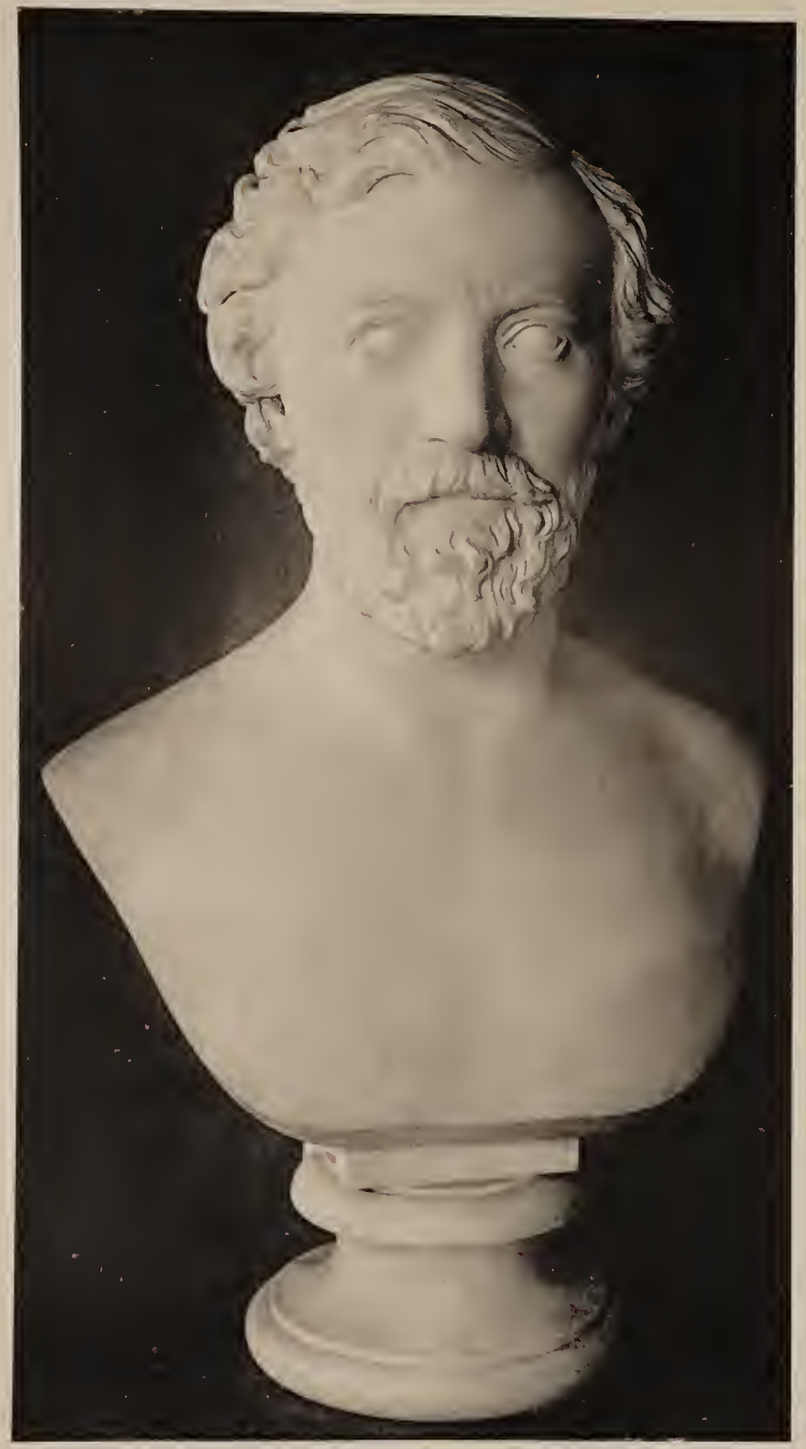
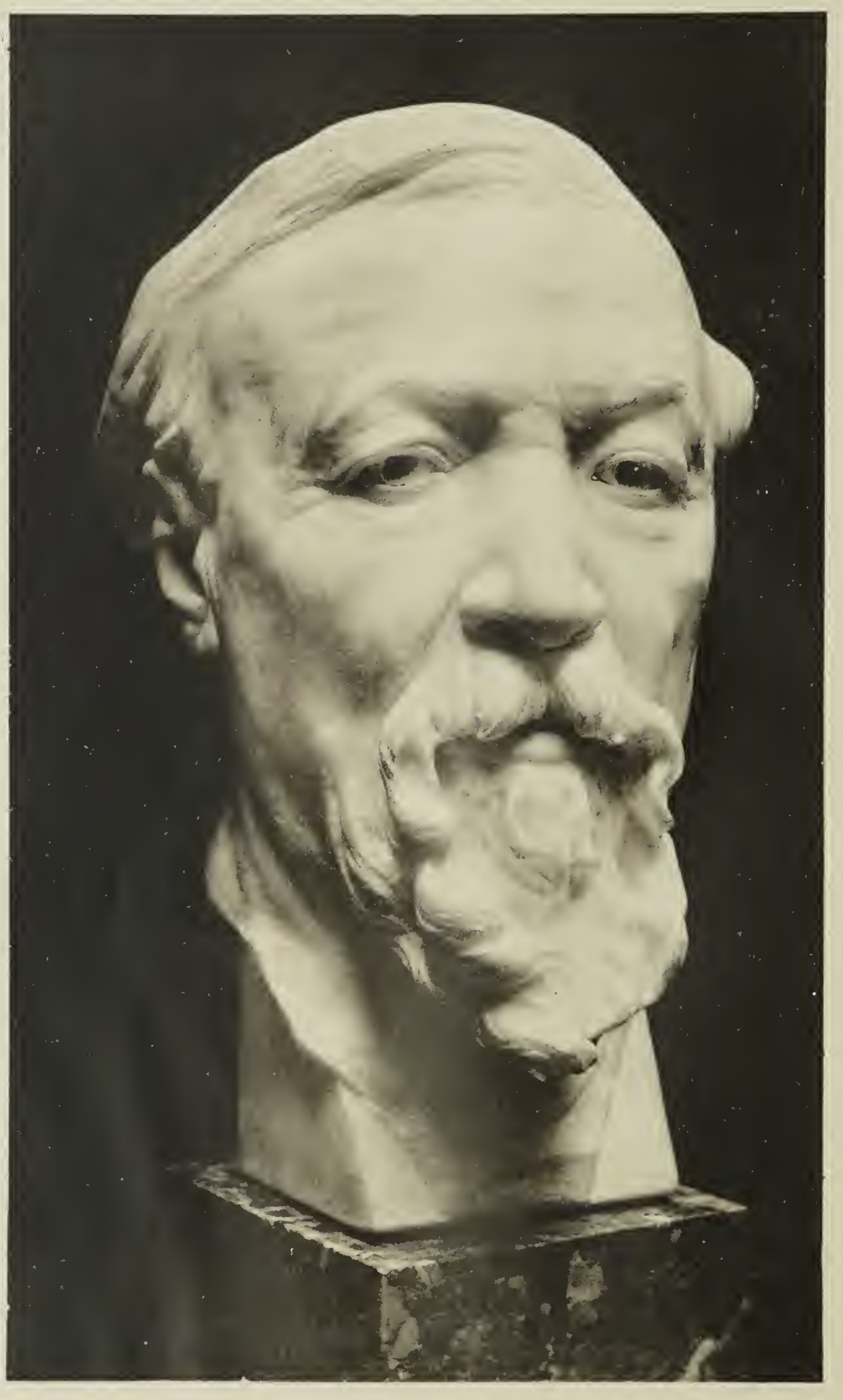
18. 0. 0 1250 A mother-o'-pearl Tea Caddy, finely engraved with landscape and panels of birds or flowers, 2 compartments, fitted with lock and key. *This belonged to Mrs. Browning*



No. 1261.

Mr + Mrs B.
Marble book by W. W. Story

Marble Dust R B.



No. 1260.

70. 0. 6

3. 10. 0 1251 Three small rose-wood Boxes, inlaid with engraved ivory, and ivory knobs on the lids. *These belonged to Robert Browning* (3) Smith Elder

2. 12. 0 1252 A rose-wood Box, brass mounted; and a small engraved wood Box from St. Moritz, with inscription inside the lid: "*Presented to Mr. Robert Browning by Lord Houghton's Sister, August* 1887" (2) Dobell

3. 10. 0 1253 An oak Stationery Cabinet

*** This is from the table in the Poet's study at Warwick Crescent, and was constantly in use by Mr. Browning. It is shown in the drawing of the study at 19, De Vere Gardens, by Felix Moscheles, which is reproduced in Mrs. Orr's Life (ed. 1891). Maggs

3. 3. 0 1254 A walnut Inkstand, with large cut-glass ink bottle. *This belonged to Robert Browning* do

1. 12. 0 1255 A Box containing one hundred Plaster Casts of Antique Gems, in five compartments. *These belonged to Robert Browning* Bermann

3. 8. 0 1256 Two small carved Wood Panels, with figures of Dryades; and a carved wood gilt Shield of Arms of Pope Clement XIII, from the Rezzonico Palace where the Poet died (3) Du Pré

2. 6. 0 1257 The Mitre Box of Pope Clement XIII (Rezzonico), red morocco, gold tooled, with coat of arms on the cover Lempgan

1. 12. 0 1258 A carved Cocoanut Cup, with monogram *R.M.B.* mounted in silver; and a carved Cocoanut (*broken*). *These belonged to Robert Browning* (2) Sotheran

1. 1. 0 1259 An Italian mosaic Paper Weight. *This belonged to the Poet* Du Pré

18. 0. 0 1260 Browning (R. W. B.) Marble Bust of Robert Browning, on square coloured marble socle, 21 *in. high* Berlai

*** A Replica of the original Bronze Bust.

[*See Illustration.*]

30. 10. 0 1261 Story (W. W.) Marble Bust of Robert Browning; and Another of Elizabeth Barrett Browning, *on circular socles* (*one broken*), by W. W. Story, 24¾ *in. high and* 24 *in. high respectively* (2) Sotheran

*** The bust of Robert Browning was done in Rome in 1861, and Mrs. Browning speaks of it in her letters as being "likely to be a success." The companion bust was done very shortly after her death, and both were subsequently executed in marble for Mr. George Moulton Barrett, who presented them to his nephew, Mr. R. W. B. Browning.

The bust of Mrs. Browning is reproduced as the frontispiece to vol. I of her Letters

[*See Illustration.*]

141. 4. 6 1262 MUNRO, ALEXANDER. Marble Bust of Robert Barrett Browning, when a child, *on circular socle*, 21½ *in. high*; and a Letter from the artist about the same, Jan. 1860 — Elkin Mathews

8. 0. 0

*** Mentioned by Mrs. Browning in a letter to her sister-in-law about November, 1858; she says that it "is exquisite in the clay, and will be exhibited in London in the marble next May. The likeness, the poetry, the ideal grace and infantile reality are all there." ("Letters" II, 294.)

7. 0. 0 1263 BROWNING (R. B.) "Hope," Bust in Marble of a Young Woman with Upturned Face, illustrating the lines from "Pictor Ignotus": — Berlei

> . . . Hope rose at once in all the blood
> A-tiptoe for the blessing of embrace.

on circular socle, 20 *in. high*

4. 10. 0 1264 BROWNING (R. B.) Marble Bust of an Italian Model, *on circular socle*, 25 *in. high* (executed in Florence, 1892) — do

30. 0. 0 1265 BERNINI. Marble Bust of Our Lord; and Another of the Virgin; *both on square socles*, 22 *in. and* 22½ *in. high* (2) — do

9. 0. 0 1266 A marble Group of a nude Woman reclining on drapery, and a Child playing with her; *on yellow marble socle*, 12½ *in. high by* 21½ *in. by* 7½ *in.* — Knoedler

1. 6. 0 1267 A marble Cherub; and a coloured Marble Group of Flowers, with shaped background. *The property of Robert Browning* (3) — Spencer

16. 0. 0 1268 BROWNING (R. B.) Bronze Bust of Robert Browning, on coloured marble pedestal, 20 *in. high* — Berlei

*** Done in 1886, exhibited at the Grosvenor Gallery, 1887, and the Salon, 1888.

6. 0. 0 1268* NATORP (G.) Bronze Medallion of Robert Browning, in low relief; *signed "G. Natorp fect.* 1888"; *in ebony frame* — Smith Elder

*** Reproduced in one of a series of articles by W. M. Rossetti on the portraits of Robert Browning, which appeared in the *Magazine of Art*, 1890; and also as frontispiece in vol. VIII of the Centenary edition.

4. 10. 0 1269 Another copy of this Medallion; unframed — Berlei

28. 0. 0 1270 BROWNING (R. B.) Bronze Bust of "Pompilia," the heroine of "The Ring and the Book": — Maggs

> I looked already old tho' I was young.
> Do I not . . . say, if you are by to speak,
> Look nearer twenty?
> —"The Ring and the Book," Book VII, ll. 73-75.

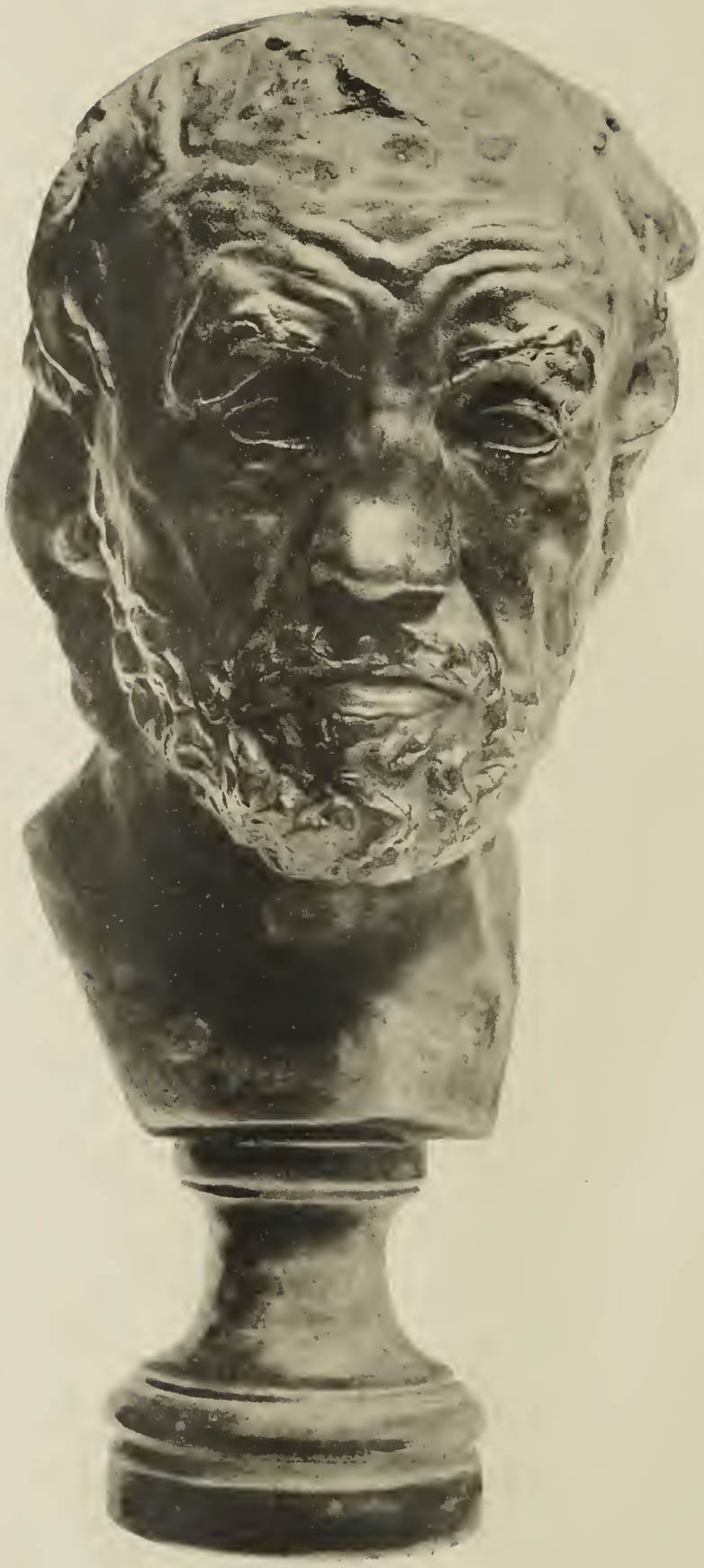
[*See Illustration.*]

8. 10. 0 1270* A marble Statue of a Woman, seated with leg crossed on her lap, leaning her head on her hand; 3 *ft.* 9 *in. high* — Withers

No. 1270.

Bronze bust of "Pompilia"
the heroine of "The Ring & the Book"

Bronze mask by Rodin



No. 1274.

264. 0. 6
12. 0. 0 1271 BROWNING (R. B.) A large bronze Statue of Dryope fascinated by Apollo, in the form of a serpent; 6 *ft.* 4 *in. high* Goodhart

*** Exhibited at the Grosvenor Gallery, 1884, on the intercession of the artist's father, after being rejected at Burlington House.

9. 0. 0 1271* BROWNING (R. B.) Bronze Statuette; replica of the last lot; 36 *in. high* Berlei

14. 0. 0 1272 BROWNING (R. B.) Bronze Statuette of Dryope; similar model and attitude, but without the serpent; *signed R. B. B.* 1882; 38 *in. high* Spink

13. 0. 0 1273 BROWNING (R. B.) Bronze Bust of an Italian Model, with head turned to her right; *signed R. B. B.* 1882; *on red marble circular socle*, 21½ *in. high* Berlei

145. 0. 0 1274 RODIN (A.) L'homme au nez cassé. Bronze Mask, *on marble circular socle*; 16½ *in. high* Fine Arts Society

*** It may be mentioned that Mr. R. Barrett Browning was for some months a pupil of Rodin; *cf.* the latter's letter to Robert Browning. (Lot 265.)

[*See Illustration.*]

The following Ten Lots all belonged to Robert Browning.

9. 0. 0 1275 A bronze Statuette of Pegasus, *on marble socle. From the mantelpiece in the Poet's study at De Vere Gardens* Maggs

10. 10. 0 1276 A pair of bronze Tripod Candlesticks, the feet formed by Leopards with tails coiled round the shafts, rams' heads round the tops of the shafts. *Also from the study mantelpiece at De Vere Gardens* (2) Sotheran

1. 17. 0 1277 A pair of bronze Pillar Candlesticks, with ornamental design in relief Miss Frere

2. 10. 0 1278 A bronze Spill Vase, with relief design of Convolvuli, and two medallions on the sides Tregaskis

4. 0. 0 1279 A bronze Figure of Ariadne, reclining on a couch Freeman

4. 15. 0 1280 Three small Bronzes—A Lizard, a Tortoise, and a Crab (3) Maggs

2. 4. 0 1281 Three bronze Bedroom Candlesticks, and a Taper Stand (4) Miss Patterson

9. 0. 0 1282 A bronze Inkstand, shaped as a stout man at sword play, the body forming the cover to the ink-well and the head a stopper for the sand box; and another, shaped as a vase in a circular stand. *From the dining-room at De Vere Gardens* (2) Maggs

3. 10. 0 1283 Two small bronze Vases, and a brass Inkstand, the lid shaped as an owl's head with glass eyes (3) Du Pré

2. 14. 0 1284 A bronze Vase, with swing handle; Taper Stand; Models of a Human Hand, a Fowl's Foot, a Sword; and an electro Plaque of the Apotheosis of Homer (6) Sotheran

507 - 0 . 6
11 10 . 0 1285 A pair of gilt brass Gondola Lamps, mounted on red plush brackets (2) Tregaskis

20 . 0 . 0 1286 A Louis XIV buhl and bronze Bracket Clock, with figures of Phaeton driving the chariot of the Sun in front, and Time on top; 41½ *in. high. This belonged to Robert Browning* (1) do.

7 . 10 . 0 1287 A pair of carved wood tripod Vase Stands, the legs ornamented with scrolls, the shafts as children standing against tree trunks which support the flower-shaped cups. *From De Vere Gardens* (2) DuPré

1 . 10 . 0 1288 A pair of carved wood Vase Stands, on four claw feet, the shafts as boys holding on their shoulders baskets, 55 *in. high. From De Vere Gardens* (2) Dobell

2 . 15 . 0 1289 A pair of carved wood Statues of Women, old Venetian work, 40 *in. high* (2) Spink

8 . 5 . 0 1290 An old German wood carving of the Entombment, 10½ *in. high by* 17½ *in. wide. From the mantelpiece in the Poet's study at De Vere Gardens* (1) Spencer

The Collection of Oriental Arms comprised in the following Ten Lots was bequeathed to Robert Browning by his friend Ernest Benzon, and is described in "A Forgiveness," 1876.

I think there never was such—how express?—
Horror coquetting with voluptuousness,
As in those arms of Eastern workmanship—
Yataghan, Kandjar, things that rend and rip,
Gash rough, slash smooth, help fate so many ways,
Yet ever keep a beauty that betrays
Love still at work with the artificer
Throughout his quaint devising, etc.

3 . 5 . 0 1291 An Oriental flint-lock Pistol, damascened in gold on barrel and stock (1) Mrs. Barclay

3 . 12 . 0 1292 Two Oriental flint-lock Pistols, the barrels and stocks ornamented in silver (2) Sotheran

3 . 10 . 0 1293 A long-barrelled European flint-lock Pistol with carved stock, chiselled lock and gilt bronze mounts; and a pair of Italian flint-lock Pistols (3) Fenton

4 . 6 . 0 1294 An Indian Dagger, damascened blade, with ivory grip damascened and jewelled; velvet Scabbard, silver-mounted (2) Maggs

8 . 15 . 0 1295 Two Indian Daggers with damascened blades, ivory grips with damascened bosses; and velvet Scabbards with damascened mounts (4) Sotheran

4 . 12 . 0 1296 An Indian CHILANUM with double curved blade; a Dagger with ivory grip, the blade and mounts damascened, with Scabbard (3) Tregaskis

586. 10. 6

14. 0. 0 1297 A Sind PESHKABZ, with green jade hilt carved as a bird pecking at fruit; in Scabbard, with gilt copper mounts (2) Maggs

*** The hilt of the writer's favourite weapon, described in "A Forgiveness," is taken from this; the blade with its "mazy lines meandering" is from one of the other daggers:

> And mark the handle's dim pellucid green
> Carved, the hard jadestone, as you pinch a bean,
> Into a sort of parrot-bird! He pecks
> A grape-bunch; his two eyes are ruby-specks
> Pure from the mine; seen this way,—glassy blank,
> But turn them,—lo the inmost fire, that shrank
> From sparkling, sends a red dart right to aim!

2. 4. 0 1298 A Nepalese KUKRI, with double fluted and engraved blade, hilt inlaid with mother-o'-pearl; another, with ivory hilt; and another; all with Scabbards (6) Sotheran

1. 14. 0 1299 An Indian Spear Head, with haft pierced as animals supporting an umbrella; and two Knives, all with Sheaths (6) do

8. 15. 0 1300 A Dagger, with ivory blade, carved bone grip; a Skien Dhu; and three others, three with Sheaths (8) do

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1. 14. 0 1301 Two Hunting Swords; and a Cutlass, two with Scabbards (5) Du Pré

18. 0 1302 Three Spanish Clasp Knives, two with bone and pearl inlaid handles (3) Tregaskis

18. 0. 0 1303 A bracket Clock, *by Bates, of Huddersfield*, in rose-wood brass-mounted case. *This belonged to Robert Browning* (1) Edwin

12. 10. 0 1304 A mahogany pedestal Writing Table, with inlaid leather top, each pedestal fitted with three drawers on one side and a cupboard on the other, and six other drawers below the top, 31 *in. high by* 5 *ft. by* 3 *ft.* 3 *in.* (1) Bagot

*** The Poet's writing table from his study at Warwick Crescent and De Vere Gardens. Shown in the drawing by Felix Moscheles.

10. 0. 0 1305 A carved wood Italian Escritoire, with folding top and fall-down front, inside fitted with three drawers, three drawers in the kneehole and three others at each side, all the fronts carved, 3 *ft.* 6 *in. high by* 4 *ft. by* 2 *ft.* 1½ *in.* *From Casa Guidi* (1) Barclay

6. 15. 0 1306 An Italian ebonized Table, with inlaid ebony and ivory top, spirally fluted legs, 2 *ft.* 3 *in. high by* 3 *ft.* 7 *in. by* 2 *ft.* 4 *in.* *From Casa Guidi* (1) Du Pré

[*See Frontispiece.*]

7. 10. 0 1307 Another Table, en suite with the foregoing. *From Casa Guidi* (1) Lowndes

[*See Frontispiece.*]

14. 10. 0 1307 A A Folding Chair Maggs.

4. 10. 0 1307 B. Armchair from Casa Guida (see frontispiece) Barclay.

689. 10. 6
3. 7. 6 1308 A North Italian walnut marquetry topped Table, with ebonized spirally fluted legs, 2 *ft.* 4 *in. high by* 4 *ft.* 1 *in. by* 2 *ft.* 1 *in. From Casa Guidi* (1) Smith Elder

5. 10. 0 1309 A North Italian walnut Table, with marquetry shaped top and bowed legs, 2 *ft.* 5 *in. high by* 3 *ft.* 6½ *in. by* 2 *ft.* 4 *in. From Casa Guidi* (1) Barclay

[*See Frontispiece.*]

24. 0. 0 1310 A mahogany Writing Table, the centre of the top opening and forming a writing slant, turned legs and stretchers, fitted with one drawer, 2 *ft.* 3½ *in. high by* 2 *ft.* 5 *in. by* 17¾ *in.* (1) do

*** This was used by Mrs. E. B. Browning, and stood in the drawing-room at Casa Guidi ; and on it she is said to have written "Aurora Leigh."

[*See Frontispiece.*]

25. 10. 0 1311 A lady's maple-wood Work Table, with centre pedestal, on four feet, the top painted with a landscape in oils and ornamental corner pieces, fitted with one drawer, 25 *in. high by* 21¾ *in. by* 15¾ *in.* (1) Du Pré

*** This was Mrs. E. B. Browning's work table, and is figured in the drawing-room at Casa Guidi. It also stood in Robert Browning's study at his two London houses, and is shown in the drawing by Felix Moscheles.

[*See Frontispiece.*]

7. 0. 0 1312 A large carved wood gilt Mirror, the frame of scroll design, with two amorini at the sides, each supporting two candle branches, 4 *ft.* 8 *in. high by* 4 *ft.* 2 *in. wide. This hung on the wall of the drawing room at Casa Guidi* (1) Sotheran

[*See Frontispiece.*]

9. 0. 0 1313 A high-backed walnut-wood Chair, with open back of marquetry work, carved bowed legs and shaped stretchers, green plush seat Smith Elder

*** *From the Poet's study at Warwick Crescent*

14. 0. 0 1314 A mahogany Arm Chair, open-work back, the back, arms and bowed legs carved, claw and ball feet, cane seat, with silver monogram "R. B." let into the back Spencer

*** *From the Poet's study at Warwick Crescent.*

22. 10. 0 1315 A folding deck Arm Chair, with plain slats Barclay

*** *This is Mrs. Browning's chair from Casa Guidi ; shown in the drawing-room.*

[*See Frontispiece.*]

16. 0. 0 1316 A mahogany box Writing Desk, brass bound with corners and centre plate inscribed "*Browning*" Maggs

*** *This was the desk used by the Poet at Warwick Crescent ; many of his poems were written on it.*

316. 8. 0
23. 10. 0 1317 Browning (E. B.) Writing Case, with sloping lid, in dark blue leather, tooled with gold, containing her bead-work Purse, a Box with quill nibs, a miniature Portrait of Napoleon III at the back of a penwiper, two small Inkstands, and three numbers of the Italian newspaper "La Nazione," dated June 30, July 1 and 2, 1861 Lander

*** Mrs. Browning died on June 29, 1861, and her writing desk must be almost as she left it. Lady Ritchie speaks of her quill-nibbed pens, in her "Recollections of Tennyson, Ruskin, Browning," p. 162. The three Italian newspapers recall Mrs. Browning's passionate interest in the cause of Italian freedom. It is said that the last things she read were the Italian newspapers, and her own life was perhaps shortened by her grief for the death of Cavour, which took place on June 6. "La Nazione" was the paper she always read, and no doubt the newsagent continued to send it when it was no longer needed.

[*See Frontispiece.*]

12. 0. 0 1318 An ivory Paper Knife, silver-mounted. *The knife in ordinary use by the Poet in both his London houses* B. F. Stevens

9. 0. 0 1319 A large ivory Paper Knife, with rough tusk handle; and another, in tortoiseshell, with silver handle. *The first of these belonged to Robert Browning, the second to his son* (2) Berlei

4. 5. 0 1320 Four gilt terra-cotta Plaques, *oval*, with busts in high relief representing The Seasons, 17½ *in. high by* 13 *in. From De Vere Gardens* (4) Spero.

*** "Another acquisition, made only a few months before he left for London for the last time, was that of a set of casts representing The Seasons, which were to stand at intervals on brackets in a certain unsightly space on his drawing-room wall; and he had said of these, which I think his son was procuring for him, 'Only my four little heads, and then I shall not buy another thing for the house,' in a tone of child-like satisfaction at his completed work." —(*Mrs. Orr*, 1908 *edition*, *p.* 377.)

5. 10. 0 1321 Two small Busts of a Man and a Woman, in circular ebonized and gilt frames, 14 *in. diam. From the wall of the drawing-room at Casa Guidi; they were greatly admired by Ruskin* (2) do.

[*See Frontispiece.*]

7. 0. 0 1322 A marble cameo Head of Franklin, *on oval base*, 13⅜ *in. by* 10 *in. From Casa Guidi* Knoedler

2. 5. 0 1323 A marble cameo Head of a Nun, *circular base*, 11¼ *in. diam. From Casa Guidi* Reid.

2. 2. 0 1324 A pair of Venetian carved wood Statues, 25½ *in. high. From the Palazzo Rezzonico* (2) Smith Elder

922. 0. 0

2. 15. 0 1325 A marble Bust of a Man, 26 *in. high* Lemyge

2. 15. 0 1326 A marble Bust of John Kenyon, Esq., 27 *in. high* do

2. 15. 0 1327 A marble Group of a Snake and a Lizard in combat do

5. 0. 0 1328 A marble Inkstand and Cover, in form of the tomb of Cornelius Lucius Scipio (2) Dupré

*** *This belonged to Robert Browning.*

3. 5. 0 1329 A marble Frieze, carved with Amorini holding encarpa of flowers in high relief, in two pieces, 9 *in. high*, 5 *ft. wide* (2) Spero

*** *This was bought in Venice in March*, 1889, *by Mr. Barrett Browning, who sent it home as a present to his father.*

5. 10. 0 1330 A Fulham Jug with detached groups of figures in relief on the side, silver-mounted, with inscription "Robert Browning, July 6, 1782, June 14, 1866," and crest, *hall-mark, London*, 1873 Berlei

*** *This originally belonged to the Poet's father.*

2. 10. 0 1331 A pair of silver Candlesticks, *oval*, with fluted bases and partly fluted stems, *London* 1884, in velvet lined leather case (3) Lander

11. 11. 0 1332 An oblong silver Tea Pot, on four scrolled feet with chased floral pattern on rims, and cut card work applied on the handle, *London* 1819, *maker's mark Thomas Dexter*; *wt.* 23 *ozs.* 2 *dwts.* 10/- Reid

*** *This belonged to Robert Browning's mother.*

9. 14. 3 1333 A silver Coffee Pot, with chased fluted and scroll design, and monogram *R. W. B. B. London* 1886; *wt.* 18 *ozs.* 10 *dwts.* 10/6 Berlei

6. 6. 0 1334 A silver Wine Jug, with globular body bearing a band of repoussé floral scrolls on a mat ground, *London* 1866; *wt.* 16 *ozs.* 16 *dwts.* Lander

*** *This belonged to Robert Browning.* 7/6

6. 4. 11 1335 A small Salver, with scroll and shell pattern rims, with the Browning crest and motto, *London* 1887; *wt.* 11 *ozs.* 18 *dwts.* 10/6 Berlei

6. 12. 0 1336 A silver Bedroom Candlestick, with chased rims, snuffers (*broken point*) and extinguisher with crest of a goat's-head in a crown, *London* 1771; *wt.* 13 *ozs.* 4 *dwts.* 10/- (3) Lander

*** *This belonged to Robert Browning.*

5. 15. 0 1337 A pair of silver Candlesticks, circular bases, the shafts and nozzles with foliated design in high relief, *Sheffield* 1823, *maker's mark Kirkby, Waterhouse & Co.*, 9½ *in. high*; *all at* (2) do

*** *These belonged to Robert Browning.*

4. 0. 0 1338 A silver Candlestick, flower holder shape with flower-shaped nozzle, and side handle; *Sheffield* 1838; *all at* do

*** *This belonged to Robert Browning.*

996. 13. 2 3. 4. 6 1339 A silver oval Mustard Pot, with vertical ribs half way up the sides, and Spoon, engraved with the Browning crest, *London* 1886; *wt.* 3 *ozs.* 3 *dwts.*; and glass Liner 20/6 (3) Berlei

2. 3. 2 1340 A silver Wine Strainer, *London* 1791, with Funnel; *wt.* 2 *ozs.* 14 *dwts.* 16/- (2) Bermann

*** *This belonged to Robert Browning.*

6. 7. 6 1341 A Georgian silver Cream Jug, with repoussé floral and scroll design on the sides, *London* 1770; *wt.* 2 *ozs.* 10 *dwts.* 2/11/- Smith Elder

*** *This belonged to Robert Browning.*

4. 1. 0 1342 A pair of boat-shaped Salt Cellars, on four feet, with pierced and engraved sides, *London* 1798; *wt.* 2 *ozs.* 14 *dwts.*; and two glass Liners (*one broken*) 1/10/- (4) do

*** *These belonged to Robert Browning.*

3. 13. 2 1343 Seven Table Forks and a Spoon, King's pattern, *London marks* 1831 *to* 1848, engraved with monogram *R. S. B.*; *wt.* 24 *ozs.* 8 *dwts.* (8) Mrs. Reid

*** *These belonged to Robert Browning and his sister.* 3/-

3. 7. 2 1344 A Soup Ladle, engraved with monogram *E. M.*, *London* 1810; *wt.* 6 *ozs.* 8 *dwts.* 10/6 Agnew

*** *This originally belonged to Mrs. Browning's father.*

3. 11. 2. 1345 Five Tea Spoons, with reeded stems and handles and monogram *R. S. B.*, *London* 1822; *wt.* 3 *ozs.* 13 *dwts.* 19/6 (5) Smith Elder

*** *These belonged to Robert Browning and his sister.*

9. 9. 0 1346 Five plain Tea Spoons, with monogram *R. S. B.*, *London* 1804; *wt.* 3 *ozs.* 2 *dwts.* 3/1/- (5) do.

*** *These belonged to Robert Browning and his sister.*

1. 8. 0 1347 Three Dessert Forks, King's pattern, with monogram *R. S. B.*, *London* 1830 *and* 1848; and three Salt Spoons; *wt.* 7 *ozs.* (6) Cash

*** *These also belonged to Robert Browning and his sister.* 4/-

1. 19. 7 1348 An egg-shaped Pepper Castor; and another shaped as an owl with glass eyes, *London* 1865; *wt.* 3 *ozs.* 1 *dwt.* 13/- (2) Sotheran

3. 3. 0 1349 A small silver Coaster, with monogram *E. M.*, *London* 1812; a silver Butter Knife, with ivory handle, *Birmingham* 1811; and another, with carved pearl handle, *Birmingham* 1836; *all at* (3) Agnew

*** *The coaster belonged to Mrs. Browning's father.*

10. 11. 9 1350 A silver Pap Boat, inscribed *Robert Browning, born July 6th, 1782*, *London* 1774; *wt.* 1 *oz.* 15 *dwts.* 6/1/0 D. F. Stevens

*** *This belonged to the Poet's father, and was used by three generations of Brownings.*

1049. 12. 2
2. 0. 0 1351 Three cut-glass Cruets, silver-mounted; and a cut-glass Ink Bottle, silver-mounted (4) James

1. 0. 0 1352 Five silver-mounted Cork Stoppers (two with eagles on the top, and three with animals) (5) Brough

1. 17. 9 1353 A pair of silver boat-shaped Salt Cellars, on ball and claw feet, with pierced and engraved sides; *wt.* 3 *ozs.* 3 *dwts.*; and two glass Liners (4) Reid

12/-

*** *These belonged to Robert Browning.*

PLATE.

1. 18. 0 1354 A small Kettle with ivory handle, stand and spirit lamp (3) Barclay

1. 16. 0 1355 Two Toast Racks and two pairs of Grape Scissors (4) Paterson

1. 6. 0 1356 A Prize Cup, won by R. B. Browning in a billiard match against S. Bryce at Oxford Berlei

1. 13. 0 1357 A Prize Cup, won by R. B. Browning in a billiard match against A. Thorndike Rice at Oxford Lowndes

2. 2. 0 1358 Twelve engraved Fruit Knives, with beaded rims on the handles. *These belonged to Robert Browning* (12) Gotheran

1. 10. 0 1359 Asparagus Tongs; and two pairs of Nutcrackers (3) Smith Elder

2. 2. 0 1360 Two Pickle Forks with the Browning crest; two Dessert Forks, King's pattern; and Sugar Tongs with monogram *R. B. B.* (5) Berlei

3. 12. 6 1361 Two Gravy Ladles, beaded edges, with the Browning crest; and an oval Salver with reeded rim (3) do

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1. 0. 0 1362 An American Drink Mixer, a cylindrical Box, a small Tray, an Extinguisher; and a Bottle Top (5) Tregaskis

12. 5. 0 1363 The Poet's favourite Paper Knife, bronze, the handle formed as the Venus de Milo. *Given to him by his great friend M. Joseph Milsand* B. F. Stevens

1. 1. 0 1364 Two Crown Pieces of William III; one engraved *Tho. Browning, Dec.* 26*th*, 1793, and *R. B.*, and the other *Mrs. Sarah Mill*, 31 *Augt.* 1791, and *R. B.*; and a Sodality Medal of Clement XIII, 1761 (3) Bermann

270. 0. 0 1365 An 18-carat gold Watch, engraved with the Browning crest, and fetter-pattern gold Albert, with gold telescope Pencil, a small gold Signet Ring engraved *A. E. I.*, and a coin attached. *This was the Poet's watch and chain* (5) Mrs. Barclay

*** The ring and coin are mentioned in an article by Mrs. Bronson which appeared in the *Cornhill Magazine*, 1901: "He [Robert

354. 15. 5

LOT 1365—*continued.*

Browning] wore a small gold ring on his watch-chain. 'This was hers' he said. 'Can you fancy that tiny finger? Can you believe that a woman could wear such a circlet as this? It is a child's.'" The only other souvenir on his chain was a coin placed there years ago, the date 1848, a piece of the first money struck by Manin in Venice to record the freedom from Austrian dominion. "I love this coin," he said, "as she would have loved it. You know what she felt and wrote about United Italy." The lot is accompanied by an A. L. s., 1 p. 8vo, from Mrs. Browning to Miss Blagden, thanking her for the gift of the ring.

5. 0. 0 1366 A pair of oval gold Cuff Links, engraved with initials *R. B. Worn by the Poet and his father* Smith Elder

*** A curious anecdote is told by Mrs. Orr about a pair of Browning's sleeve links, whether these or others cannot be determined (ed. 1908, p. 213).

10. 10. 0 1367 A gold Finger Ring, with octagonal setting of the Browning crest in intaglio F. Harvey

*** *This was the signet ring of Robert Browning.*

4. 15. 0 1368 A set of three gold Studs attached by a chain, a pair of Sleeve Links and a Scarf Pin, all set with large Pearls (*one pearl doubtful*), in case (7) Tregaskis

*** *These were worn by Robert Browning.*

10. 0. 0 1369 A small gold Locket, containing a lock of the Poet's hair, the inside of the lid engraved "*R. B.*, 12.12.89." Smith Elder

*** *This belonged to his sister.*

30. 0. 0 1370 A silver shell-shaped Reliquary, with centre double-glazed case, containing a Lock of John Milton's Hair, and a Lock of Hair of Elizabethan Barrett Browning and engraved inscriptions: *Milton's Hair the gift of Leigh Hunt in a Reliquary given by K. de K. Bronson to Robert Browning* on one side, and on the other *E. B. B. to R. B. Nov.* 29, 1845; with silk ribbon attached Williams

*** A letter written by Leigh Hunt to Browning, Dec. 31, 1856, now unfortunately lost, but printed in the *Cornhill Magazine*, gives the pedigree of the lock of Milton's hair. It was given to Hunt by Dr. Batty, who had it from Hoole, the translator of Tasso, to whom it was presented by Dr. Johnson; Johnson had it from some person unknown, who had it from Addison. (Robert Browning, by Messrs. Griffin and Minchin, 1910, p. 77.)

It is also memorable as having been shown by Leigh Hunt to Keats, who mentions it in a letter of Jan. 1818, and made it the subject of his poem, which begins "Chief of organic numbers."

1465. 0. 5
6. 0. 0 — 1371 A gold drop-shaped Fob Seal, set with an intaglio sard with the Browning crest — Bardsley

*** *This was worn by Robert Browning's father.*

1. 10. 0 — 1372 A silver Medal of Clement XIII, set in a spiral frame with a loop as a pendant — Lowndes

2. 8. 0 — 1373 An ivory Watch Stand — Spencer

*** *This was used by the Poet up to his death.*

3. 16. 0 — 1374 A bronze Match Box, with classical figures in relief on the sides — Smith Elder

*** *This belonged to the Poet.*

5. 10. 0 — 1375 An ivory Head of Christ, very finely carved, 16*th Cent.* *From Casa Guidi* — Barbèi

6. 10. 0 — 1376 An ivory Crucified Christ, without the arms and lower part of the legs, 16*th cent.* — do

6. 6. 0 — 1377 A carved Wood Cross with short stem, from Mount Athos, with scenes of the baptism and crucifixion in the central panels, surrounded by smaller scenes of Evangelists and Saints — Maynell

*** *This belonged to Robert Browning.*

3. 12. 6 — 1378 An 18-carat gold and enamel Mourning Ring, on the outside *In Memory of*, and on the inside *Robert Browning Esq. Ob.* 11 *Dec* 1833, *Aet.* 84, in case (2) — Everson

*** *This was in memory of Robert Browning's grandfather.*

1. 10. 0 — 1379 An Italian needlework Picture, half-length of Pope Clement XIII surrounded by drapery, and with the Papal arms; *framed* — Matthews

2. 10. 0 — 1380 Silk needlework Picture, a girl with a hay rake over her shoulder passing through a field with poppies; *gilt oval frame* — Maynell

2. 15. 0 — 1381 Silk needlework Picture, a woman with a child by her side standing in a field, and a dog tugging at the child's dress, houses in the distance; *in gilt oval frame* — do

100. 0. 0 — 1382 A deep back plush upholstered Arm Chair. *This is figured in the drawing-room at Casa Guidi, and was daily used by E. B. B.* — Sander

[*See Frontispiece.*]

27. 0. 0 — 1383 A plush upholstered Arm Chair with arched back, carved bowed legs. *From Casa Guidi* — Da Prè

5. 0. 0 — 1384 The Poet's Robe, as Doctor of Civil Law at Oxford. *The degree was conferred on him on the completion of his* 70*th year, in* 1882, *and Browning was very proud of the distinction* — Barbèi

No 1

1385.

No.

186.

1639. 7. 11

1385 A large oblong Tapestry Panel: Hermes driving the cattle of Apollo off to Pylos, and Apollo piping among his herds, with a fine border of foliage, flowers, fruit, birds and animals; on one of the trees hangs an Italian coat-of-arms; 5 *ft.* 11 *in. high by* 17 *ft.* 2½ *in. wide. From Casa Guidi*

*** The horse in this tapestry is said to have suggested the description of the horse in "Childe Roland."

[*See Illustration.*]

Harding

00. 0. 0 1386 The companion Panel: Maia showing the infant Hermes asleep to Zeus, Apollo piping to mortals, and a woman dancing with a faun, in the upper part of the scene an Italian coat-of-arms; 5 *ft.* 11 *in. high, by* 16 *ft.* 5½ *in. wide*

[*See Illustration.*]

1387 A large upright Tapestry Panel: a landscape with lake in the centre, and buildings in the distance, in the foreground under great trees a cavalier walking beside a lady and a servant in charge of his horse, the whole within an architectural frame relieved by flowers, at the lower edge on the left the initials *B. B.* and on the right *B. V. Beveren*; 11 *ft.* 4½ *in. high, by* 13 *ft.* 3 *in. wide.*

60. 0. 0 1388 The companion Panel: a landscape with a man leading a horse in the middle distance, in the foreground a man with a dog in company of a shepherdess with a following of sheep; same signatures at the lower edge; 11 *ft.* 5 *in. high by* 13 *ft.* 1 *in. wide*

Van Stratten

1389 A similar Panel: a landscape with a stag in the middle distance, in the foreground a cavalier with two greyhounds followed by a huntsman with a horn, and a peasant leading a horse; at the lower edge on the left the initials *B.B.* and on the right *I Cardvs*; 11 *ft.* 4 *in. high by* 11 *ft.* 10 *in. wide*

30. 0. 0 1390 An upright tapestry Panel: Christ appearing to Mary Magdalene, with a distant view of Jerusalem through the garden arch, within an architectonic frame, at the top of which is the arms of the Medici family; 8 *ft.* 10 *in. high by* 6 *ft.* 7 *in. wide*

do

47. 0. 0 1391 An upright tapestry Panel: a shield with the Medici arms enclosed within a frame-work of fruit and flowers; 8 *ft.* 2 *in. high by* 5 *ft.* 7½ *in. wide*

Spielman

16. 0. 0 1392 The Holy Family, a marble Group in a shield-shaped panel in high relief, on a small square black marble base

*** *From the drawing-room at De Vere Gardens.*

Barlei

4692. 7. 11
1. 6. 0 1393 Three Profile Heads, modelled in plaster on circular bases, signed *T. W. Woolner sc.*, and dated 1855 and 1856, in maple-wood frames with convex glasses (3) Elkin Matthews

*** *These belonged to Robert Browning.*

10. 10. 0 1394 A plaster Death Mask of Keats, on circular base Mayor

*** *This was the Poet's, and very greatly prized by him.*

6. 15. 0 1395 A bust of William Shergold Browning, Robert Browning's uncle, modelled in plaster as shown Maynell

*** W. S. Browning was in the Paris office of Messrs. Rothschild from 1824 to 1845. It was through him that his nephew became acquainted with Count Amédée de Ripert Monclar.

4. 0. 0 1396 An oblong Rhodian Tile, in frame. On the back is written "A Fancy of Ferishtah to Robert Browning, Esq., J.O.C., 1.1.85." Spencer

*** *From the Poet's study at De Vere Gardens.*

10. 10. 0 1397 An Oriental Rug, with symmetrical design on a red ground, knotted wool fringes, 8 *ft.* 3 *in. by* 9 *ft.* Jagaskin

4. 5. 0 1398 An Oriental Rug, the centre on a red ground with broad borders on a white ground, 7 *ft.* 3 *in. by* 3 *ft.* 9 *in.* do

7. 10. 0 1399 An Oriental Rug, with symmetrical design on a red ground and white, red and white borders, 8 *ft.* 10 *in. by* 4 *ft.* 4 *in.* do

4. 0. 0 1400 An Oriental Prayer Rug, with arched design at one end, white centre and red and blue borders, 4 *ft.* 9 *in. by* 3 *ft.* 3 *in.* Du Pré

4. 0. 0 1401 An Oriental Rug, with ten square panels in the centre on various coloured grounds, and white and blue borders, 6 *ft.* 8 *in. by* 4 *ft.* 5 *in.* Jagaskis

16. 10. 0 1402 A large Oriental bordered Rug, with full design on a red ground, 9 *ft.* 8½ *in. by* 7 *ft.* 4½ *in.* Whitten

65. 0. 0 1403 A large carved wood Bookcase, with brass diamond panelled screen. *From the drawing-room at Casa Guidi* Thomas

*** This was put together and planned by Robert Browning himself, he buying the carved wood in separate pieces. It is referred to in a letter from Mrs. Browning to Miss Mitford, July 4, 1848 (*I.* 375): "When Robert and I are ambitious, we talk of buying Balzac in full some day, to put him up in our bookcase from the convent, if the carved wood angels, infants and serpents, should not finish mouldering away in horror at the touch of him."

[*See Frontispiece.*]

15. 0. 0 1404 An open-fronted carved wood Bookcase. *From the drawing-room at Casa Guidi* Du Pré

[*See Frontispiece.*]

4841. 13. 11

15. 10. 0 1405 A tall-back carved wood Settee, plush upholstered. *From the drawing-room at Casa Guidi* Sotheran

[*See Frontispiece.*]

2. 2. 0 1406 A pair of Scales for Letters, on a wooden stand, with four Weights; a gilt Paper Knife and Book Marker combined, with claw and ball handle; and a Hair Pin, with coral hand Charm against the Evil Eye (7) Maggs

*** *The scales and paper knife belonged to Robert Browning.*

- - - - 1407 A Death Mask of Robert Browning; and a Cast of his Hand (2) Withdrawn

6. 10. 0 1408 BROWNING (ROBERT, SENIOR, Father of the Poet). Miniature Portrait in water-colours, on paper, *framed and glazed* Berlei

1. 12. 0 1409 Pencil Drawing of Joanna Southcote, the Prophetess; two Photographs from a picture of Byron; and a Flower from Shelley's grave (3) Ingustis

22. 0. 0 1410 Miniature Portrait of Mrs. Browning, with inscription on the back by Miss Sarianna Browning: "The Portrait of E. B. B. given to me by R. B." *framed and glazed* Smith Elder

6. 10. 0 1411 A silhouette Bust Portrait of Mrs. E. B. Browning, *signed "J. Turner fecit, Florence, May* 14, 1853"; *framed* Sabin

2. 2. 0 1412 A circular bronze Plaque, with head of Aeschylus in relief. *From the drawing-room at Casa Guidi.* Sotheran

[*See Frontispiece.*]

2. 10. 0 1413 An oblong antique bronze Plaque, with repoussé figure of a lion rampant; *mounted on a brocade covered board* Maynell

2. 2. 0 1414 A silk Needlework Picture, oval—A Woman, seated outside a house, spinning; *in gilt frame* Du Pré

1. 16. 0 1415 A silk Needlework Picture, oval—A Child asleep under a tree beside a lamb, and an owl in the tree, *in square gilt frame*; and a wool-worked Antimacassar (2) do

1. 14. 0 1416 A Glove Box, a Cast of a Hand, a deer-foot Match-Stand, and eight other pieces (11) Berlei

1 8. 0 1417 A wax Bust Portrait of George Prince of Wales, and another of C. J. Fox, *framed en suite*; a pair of wax Figures of Children, *framed*; and a Photograph, *in case* (5) W. A. Edwards

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